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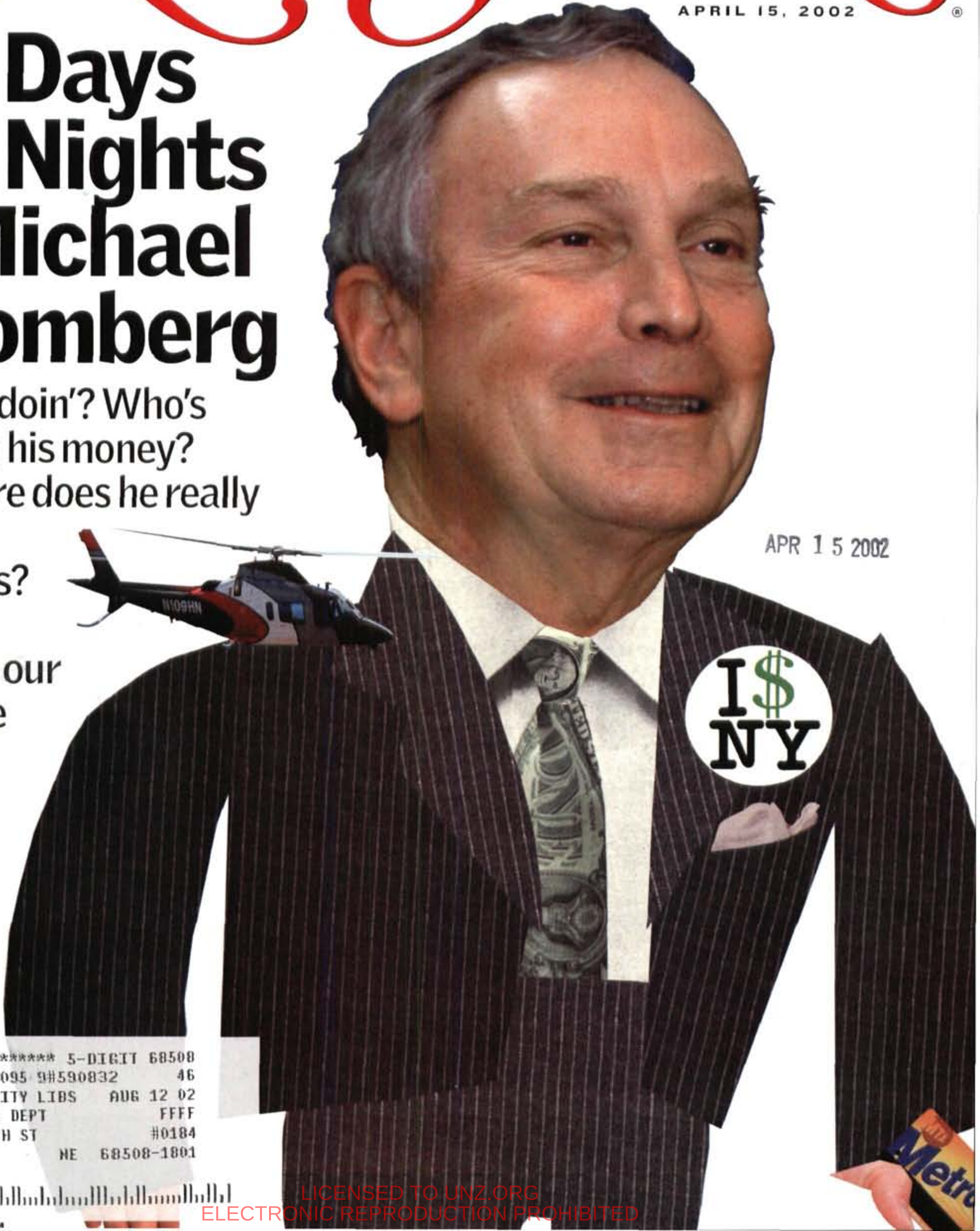

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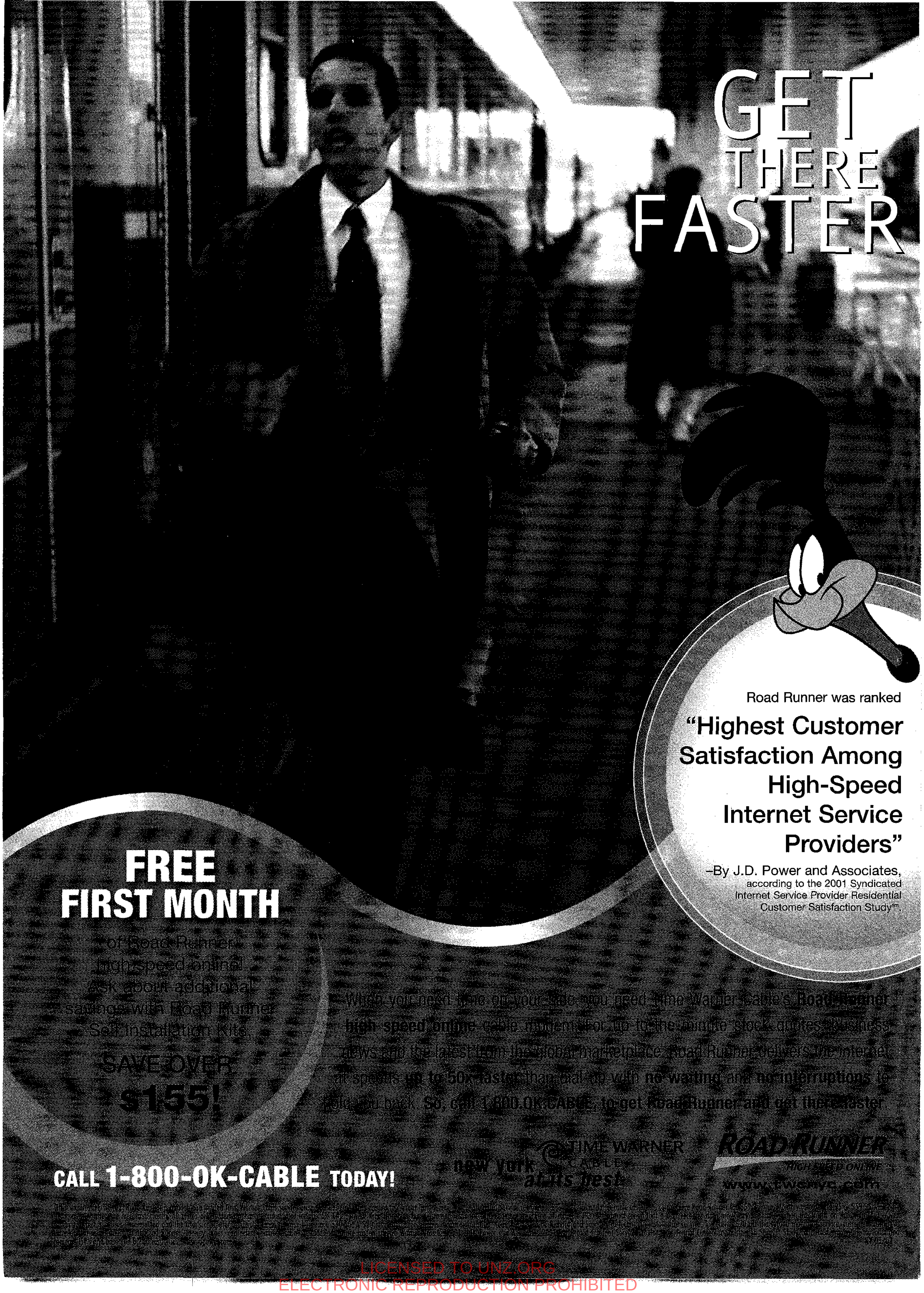

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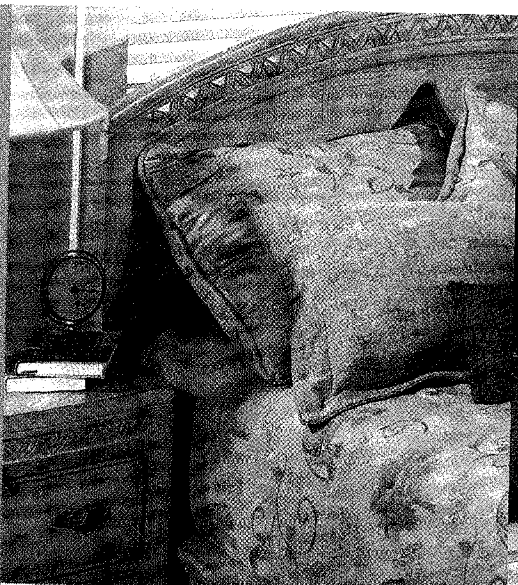

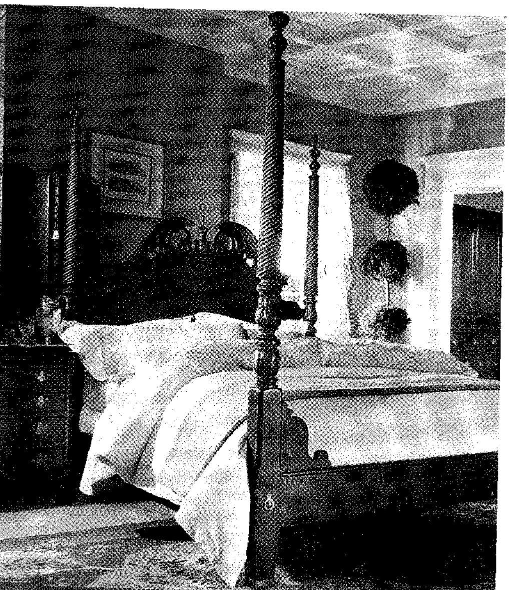

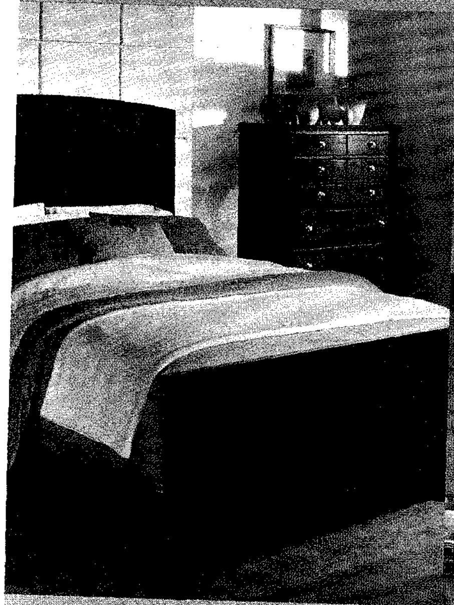

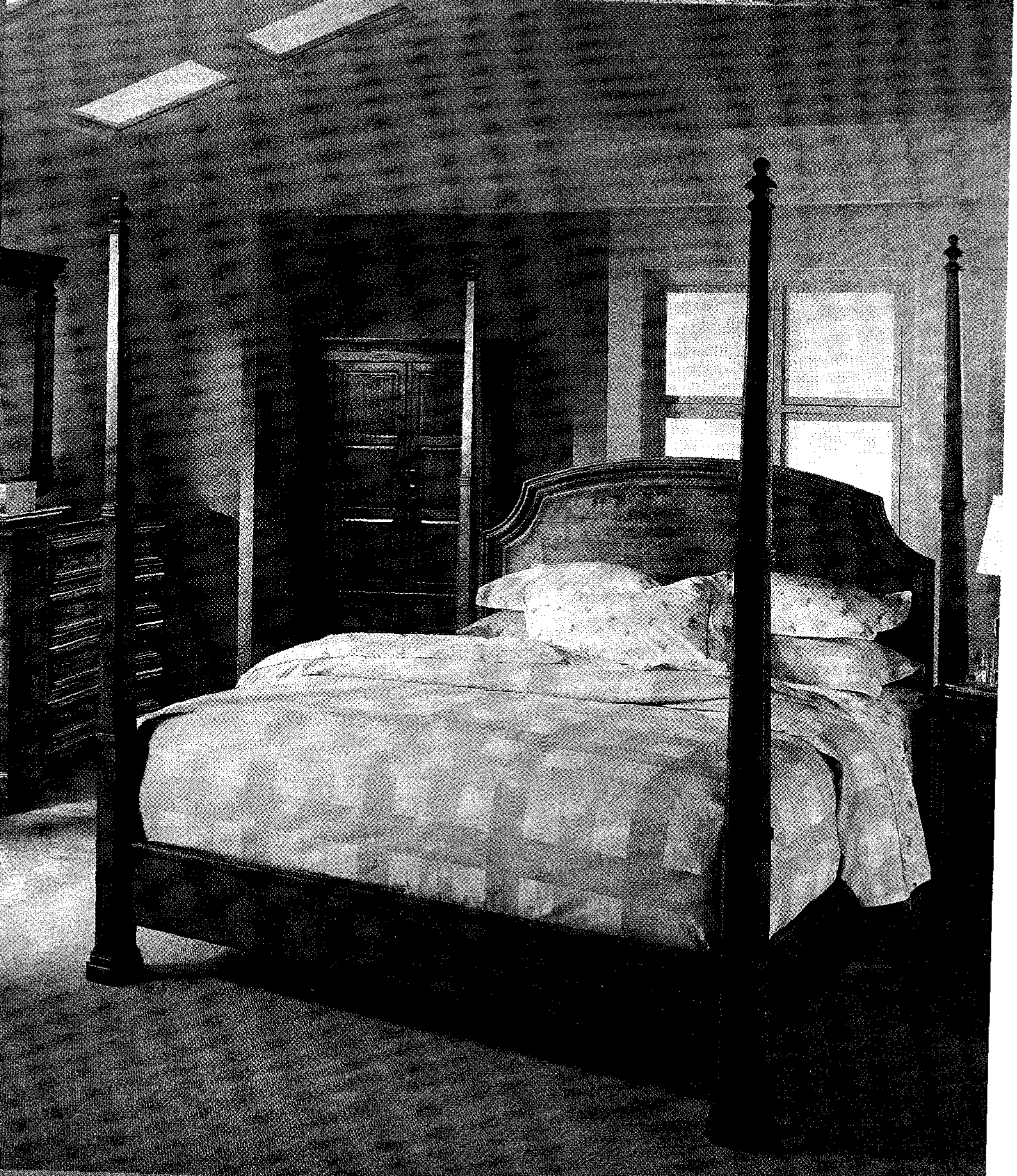

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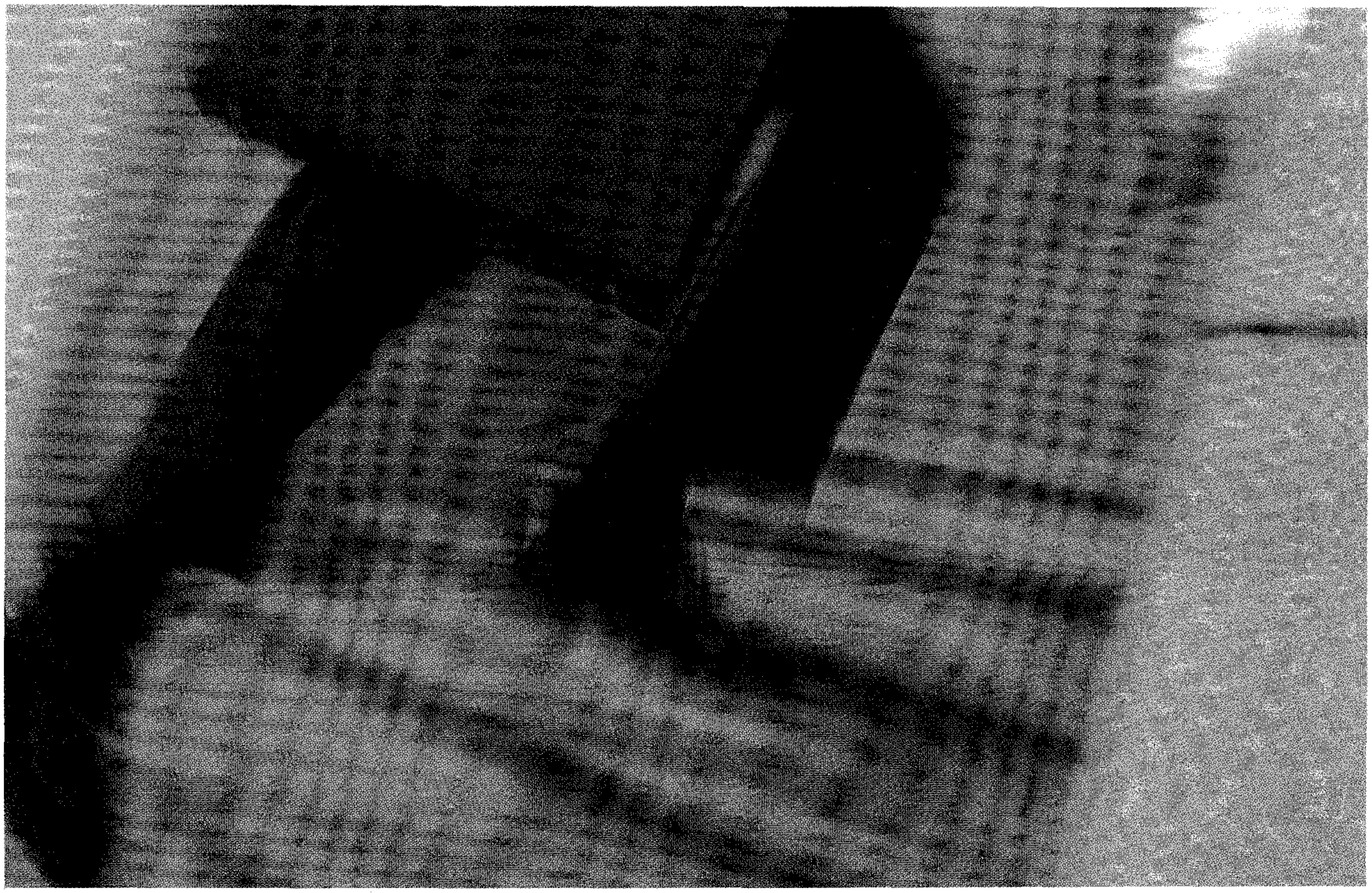

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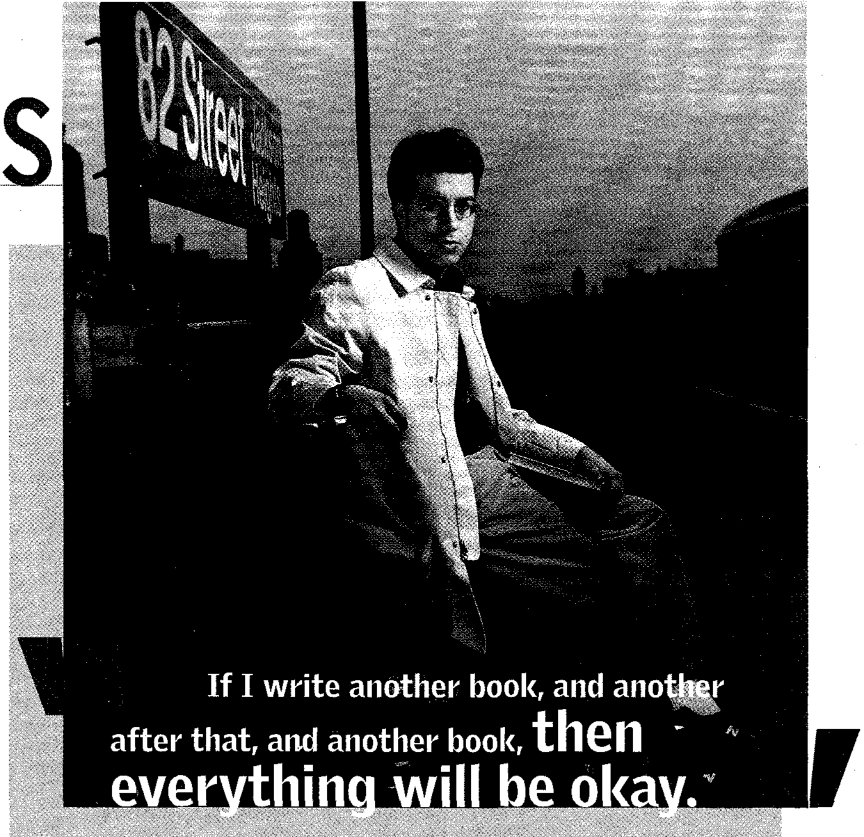
'Guardian' Crossword



If I write another book, and another after that, and another book, then everything will be okay.

—Jonathan Safran Foer, page 34

20 **How's He Doing?**
"A leader not a politician" went Michael Bloomberg's campaign slogan. A hundred days into his administration, his no-nonsense, CEO-style leadership is making memories of Rudy fade. But we're just beginning to see how his signature blend of charm and billions—applied liberally to establish himself as a player in Washington and London as well as New York—has primed him for the coming political smackdowns. Michael Tomasky, Meryl Gordon, Robert Kolker, Landon Thomas Jr., Allen Salkin, and John Kampfner report on how he's doing—and how he's adapted the billionaire lifestyle to his new role as public servant.

28 **Saving *The Last Waltz*** By Mark Jacobson
On the occasion of the reissue of the film that immortalized the Band's farewell concert, Martin Scorsese and Robbie Robertson—friends then and now—talk about the long, strange (and almost fatal) collaboration that produced it.

30 **Family Secrets** By Susan Dominus
Sexual-abuse charges against Temple Emanu-El's longtime cantor, Howard Nevison, have cast a harsh light on a family that appears to be blighted by a curse worthy of the House of Atreus: a pattern of child abuse passed from generation to generation.

34 **A Novel Concept** By Sarah Bernard
A playful, post-ironic book about Holocaust survivors? Written by a 20-year-old? Who got a $500,000 advance? Sounds surreal. But Jonathan Safran Foer, the author of *Everything Is Illuminated,* is indeed a surrealist with a very bright future.

36 **Different Strokes** By Ethan Brown
The next rock revolution is happening in our own backyard. Ten hot new bands—from the punky Yeah Yeah Yeahs to electro-pop duo Fischerspooner—that are putting the city back on the music map.

ON THE COVER: ILLUSTRATION BY STEPHEN KRONINGER.

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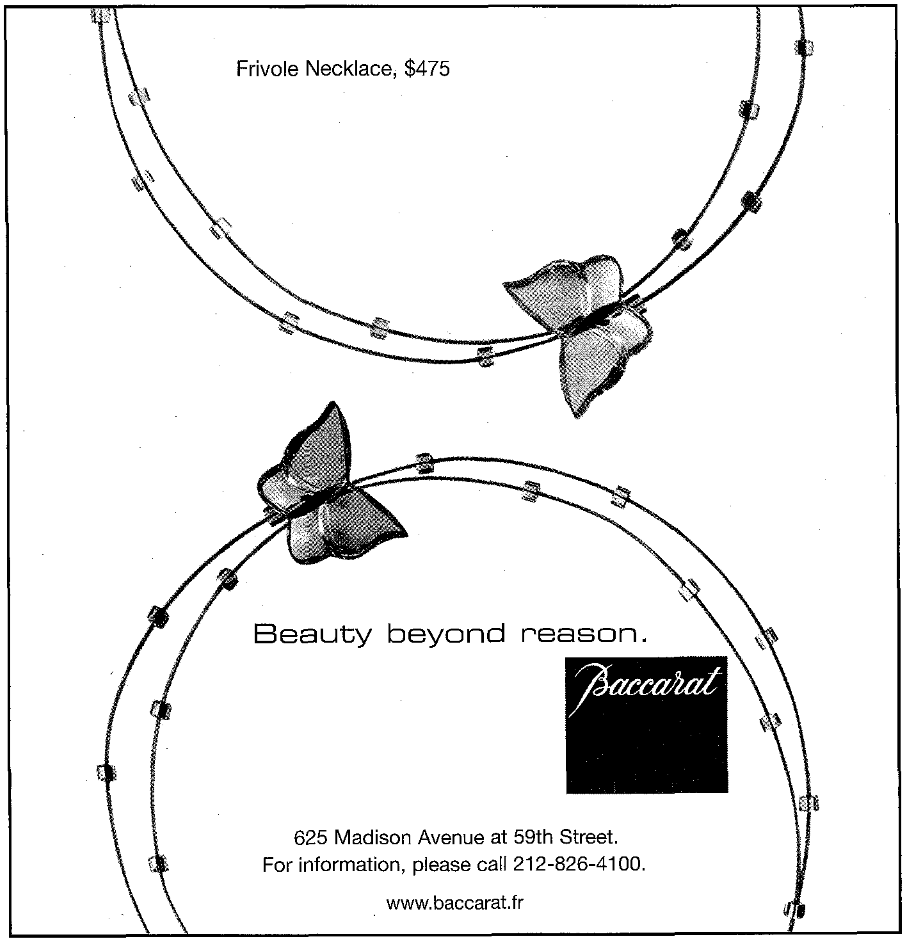
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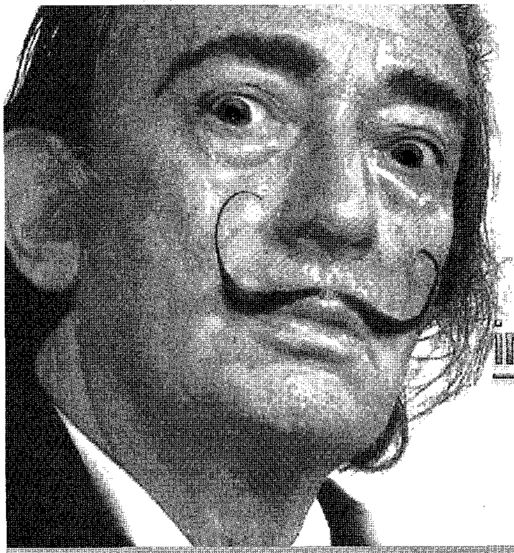
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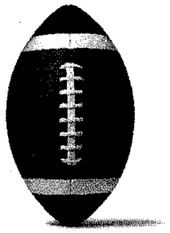

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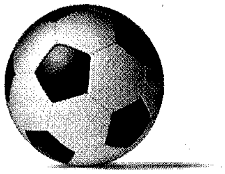

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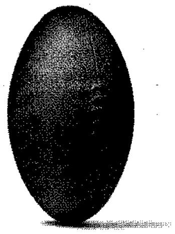

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Letters

> “If the killers could only read these remembrances by family and friends, how could even they not be moved?”
>
> —**Weda M. Mosellie**

Six Months Later

Is it possible for the article “The Long Good-bye” [March 18] to be sent to Osama bin Laden’s stooges? When these murderers hijacked, bombed, and executed our innocent heroes, I’m sure the dead were just faceless, nameless nonentities to them. However, if these godless killers could only read these fifteen remembrances by family and friends, how could even they not be moved? Thank you for this report, and God bless all these brave, sad, and strong people.

Weda M. Mosellie, PHILLIPSBURG, N.J.

I was touched, overwhelmed, and reduced to tears by several stories in your “Six Months Later” issue [March 18]. Then I got to the so-called “Best Bets” pages featuring $75 Burberry swimsuits for ages 3 months to 2 years (“the cutest baby-swimwear line in town”). No wonder they hate us.

Mary-Ellen Banashek, MANHATTAN

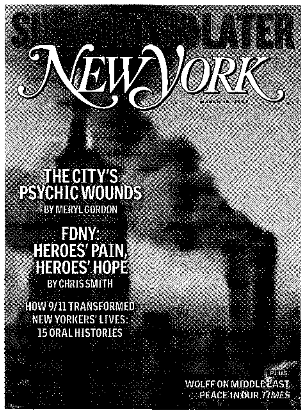
Dump This!

In response to Michael Tomasky’s “Talking Trash” [“The City Politic,” March 18]: The Fresh Kills landfill is being used to contain the debris from the World Trade Center collapse. Since Manhattan will probably be a terrorist target in the future, why not simply declare Fresh Kills a memorial to the WTC and use the sixteen WTC acres in Manhattan as a central garbage dump for the whole city? After that fills up, perhaps Central Park could be used. The fumes would soon solve the problem of dangerous overcrowding. Now, doesn’t that seem fair and logical to Manhattan residents?

Tom Lenihan, STATEN ISLAND

I live two miles from the Fresh Kills landfill. There were times when the fumes from the dump literally roused me from sleep at night. And when I think that hundreds of acres of the largest tidal wetland ecosystem in the Manhattan Hills ecological region were filled in with your garbage, I feel even sicker. You have had 50 years of Fresh Kills to develop a long-term plan to deal with your garbage. Fifty years of lies. Fifty years of selfishness. Fifty years of corruption. Keeping Fresh Kills closed is the *only* thing that will ensure that a long-term plan is devised and executed.

John C. Rooney, STATEN ISLAND


SIX MONTHS LATER
NEW YORK
THE CITY’S PSYCHIC WOUNDS
BY MERYL GORDON
FDNY: HEROES’ PAIN, HEROES’ HOPE
BY CHRIS SMITH
HOW 9/11 TRANSFORMED NEW YORKERS’ LIVES: 15 ORAL HISTORIES
PLUS
WOLFF ON MIDDLE EAST PEACE IN OUR TIMES

Please forgive our provincial distrust of pledges to reopen the dump “only temporarily,” but that may have something to do with the promises of Robert Moses to that effect more than 50 years ago. If you want an even simpler and fairer solution to the economic issues related to shipping garbage, why not propose reinstating the commuter tax, so that the out-of-towners who collect their wages here can pay their fair share of the load for the city services they enjoy?

John V. Luisi, STATEN ISLAND

Porn to Love

I would counsel Amy Sohn to be more circumspect in choosing her boyfriends [“Naked City: Adult Education,” March 18]. “Sweet” boys who love porn are rarely interested in a woman’s mature needs. Or—horrors—could the sweet boyfriends require porn to love Amy?

Peter C. Lynn, MANHATTAN

Fat Cats Fight Back

Your article “At Stuy Town, the Wait Is Over” [“Gotham,” by Denise Maher, March 18] really brought out the worst in the self-righteous tenants of Metropolitan Life’s Peter Cooper Village and Stuyvesant Town. Most of the tenants you interviewed seem to think they have a divine right to a below-market rent in an otherwise free-market economy. For example, resident David Cohen remarked that if “some fat cat” moved onto his floor, he “may have to trip her on her way off the elevator,” even though people paying $2,000 a month to live in Mr. Cohen’s building hardly qualify as “fat cats.” Were it not for the arcane and destructive rent laws of New York City, Mr. Cohen might be forced to pay a fair price for his apartment.

Mark G. Brennan, MANHATTAN

Cry, Baby

Tucker Carlson’s snide remarks about Chris Shays and John McCain made me want to throw up [“The National Interest: Rebel, Rebel,” March 4]. Mr. Carlson doesn’t seem to be able to say anything thoughtful or fair about even moderate Republicans. His comment about Ann Coulter calling Shays a sissy because he cried was disgusting. Did Mr. Carlson or Ms. Coulter call Bush a sissy for crying when he visited ground zero?

Leah Prifer, MANALAPAN, N.J.

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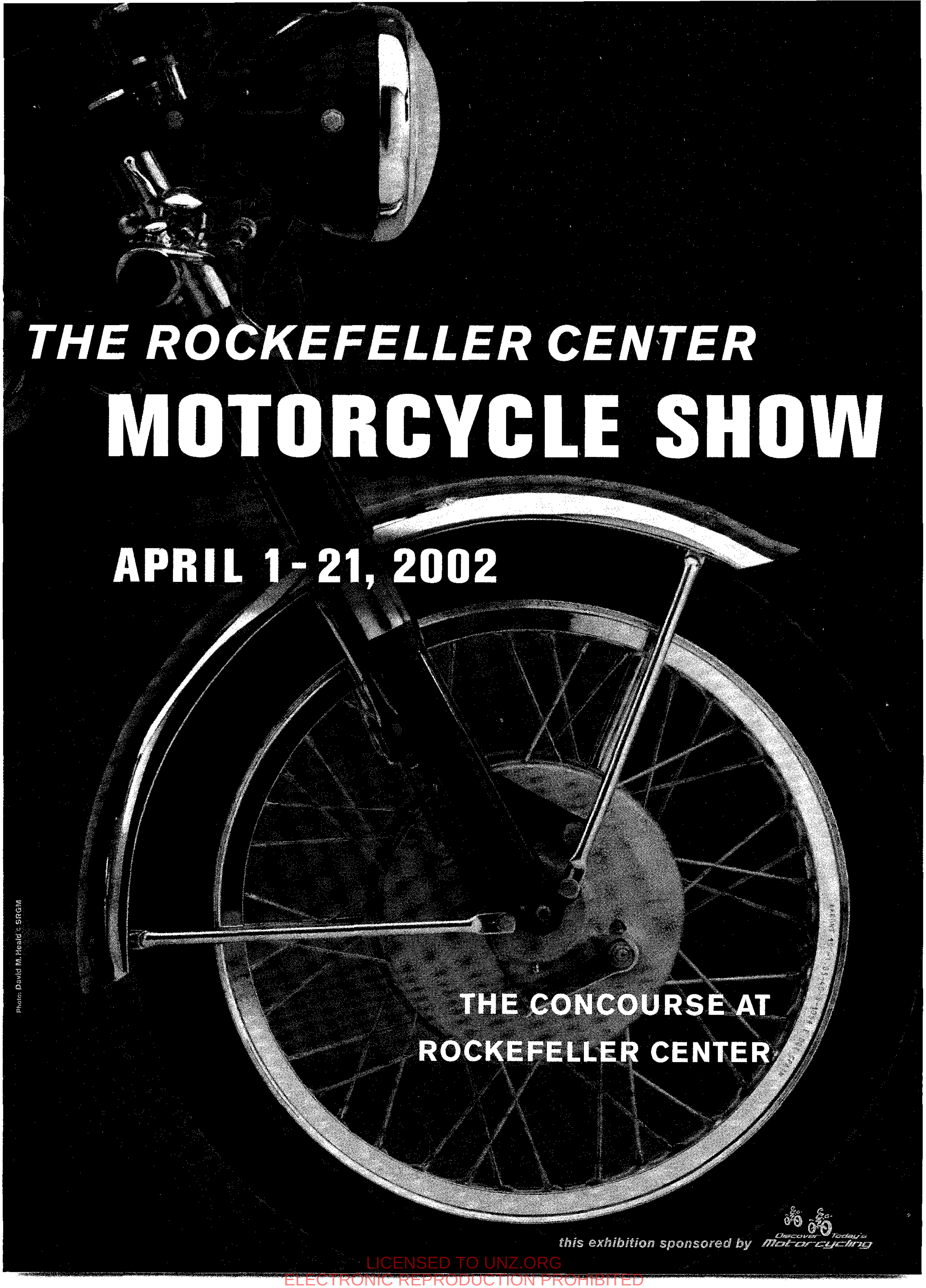

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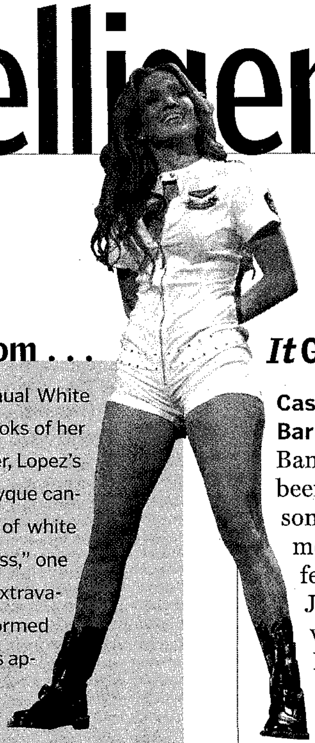
Intelligencer

By Marc S. Malkin



Her Love May Not Cost a Thing, but Her Dressing Room . . .

Jennifer Lopez's Easter-weekend performance at **Jeffrey Sanker**'s thirteenth annual White Party, a gay-circuit bash in Palm Springs, lasted only fifteen minutes, but from the looks of her dressing room, you'd think she'd spent a week in the desert city. According to her rider, Lopez's room had to be all white and filled with flowers and dozens of $40 fig-scented Diptyque candles. Organizers went all out with white shag carpeting, white floor lamps, yards of white tulle, and more than 1,000 white orchids and lilies. "It looked like a giant wedding dress," one of our spies reports. However, Lopez's manager, **Benny Medina**, downplays the extravagance: "The only flowers there were some sent from Jeffrey Sanker." J.Lo, who performed for free, specified mangoes, papayas, melons, white grapes, lots of Evian water, Kearns apple juice, Snapple, and coffee—but absolutely no alcohol—for herself, plus cake, brownies, vanilla ice cream, and cookies for her peeps. Again, Medina says these reports of her demands are greatly exaggerated, insisting she was never planning to be around long enough to enjoy such luxuries during the four-song gig: "She greeted some people backstage, signed some autographs, but then jumped back on the bus to go home. She had her entire family in town the next day for Easter dinner." Sanker says he was more than happy to provide Lopez with anything she wanted: "The biggest surprise for me that night was how nice she was. I've worked with a lot smaller people who were a lot worse."

Indiana Jonicus? Chewbaccus Rex?

Harrison Ford has been faced with a serious case of butterflies recently. But we don't mean stage fright. Last year, **Carter Coleman**, founder of the African Rainforest Conservancy, asked the actor to name a rare subspecies of butterfly discovered in Tanzania. "It's entirely up to him," Coleman tells us. "He could name it after his dog." However, Ford's taking things more seriously than that. He's made several requests for biological and environmental data from the Nairobi-based scientists who discovered the butterfly. He'll announce his decision on April 25 at the group's annual fund-raiser at Jimmy's Uptown, hosted by **Mira Sorvino**, **James Gandolfini**, and **Candace Bushnell**.

Men's Health Exercises Executive Privilege

Is *Men's Health* already looking to snag a presidential interview in 2036? In the April issue, **Peter Moore** and his 11-year-old son, **Jake**, were featured along with two other father-and-offspring pairs in a contest titled "Whose Kid Will Become President?" The competition judged the relationships based on criteria like "healthy focus on achievement" and "vigorously push child despite his or her protests?" A child psychologist concluded that Jake had the best shot at the White House. Moore "engages Jake more maturely, which will help Jake build important social skills," he reported. Not mentioned anywhere in the piece is whether Jake's dad's job had anything to do with the shrink's vote of confidence. In the article, Moore is identified merely as a "media executive," which is apparently another way of saying that he is an executive editor of the magazine. Editor-in-chief **David Zinczenko** cracked, "Few people know that three members of our staff were actually elected to Congress in the year 2000."

ER Doc Laura Innes Brings Home a Baby

Congrats to *ER* star **Laura Innes**. We hear that the actress, who plays the cantankerous Dr. Kerry Weaver on the hit NBC show, will soon join the ranks of adoptive celebrity moms, which include **Rosie O'Donnell**, **Angelina Jolie**, and **Calista Flockhart**. As we went to press, Innes and her actor husband, **David Brisbin**, were traveling to China to bring home a baby girl. The couple have been waiting eighteen months for the adoption process to be finalized. Innes and Brisbin already have a 12-year-old son, **Cal**.

It Girl Acts Out

Casey Johnson in a **Drew Barrymore** movie? The Band-Aid heiress has been taking acting lessons from Barrymore's mom, **Jaid**, for the past few months. Joining Johnson at Meet last week for the WE Network's new documentary, *It Girls*, the elder Barrymore reported that Casey has potential. "She's not that great right now," Barrymore told us. "I mean, it would be insincere for me to say that this 23-year-old who's just starting out is, like, the greatest thing ever, but she's been making terrific progress."

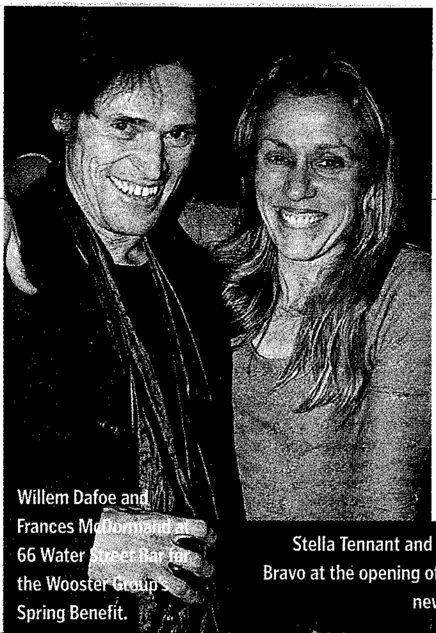
HILTON EAST: We may have had enough of the **Hilton** sisters, but the Japanese are just getting started. In Tokyo to promote their new Samantha Thavasa–label handbags, we hear, **Nicky** and **Paris** were swarmed by hundreds of hysterical schoolgirls at the airport, and were interviewed for no fewer than 60 magazines, 30 TV shows, and two live newscasts during a four-day visit.

GRAPE ESCAPE: Mike Bloomberg has spent at least one weekend away from his various estates of late. A tipster reports that the mayor recently took a tour of the Cakebread Cellars winery in Napa Valley, California.

With Catherine Townsend and Aric Chen.

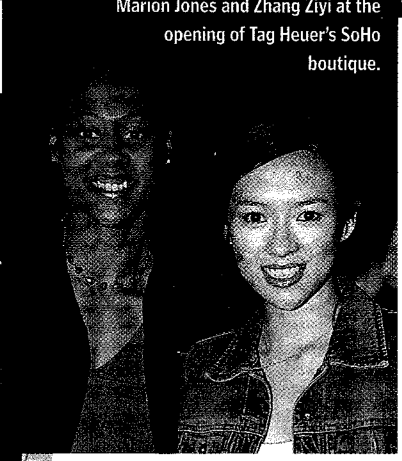
PHOTOGRAPHS: FROM TOP, KEVIN MAZUR/WIREIMAGE.COM; ED GELLAR/GLOBE PHOTOS.

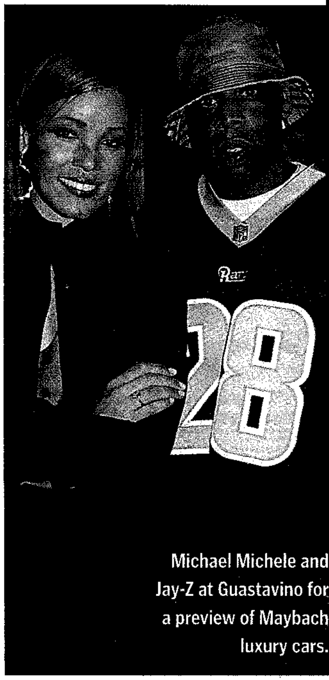
Scene

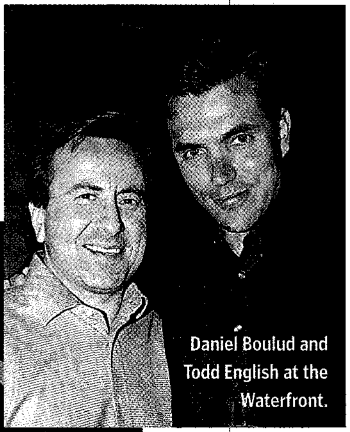

Willem Dafoe and Frances McDormand at 66 Water Street Bar for the Wooster Group's Spring Benefit.

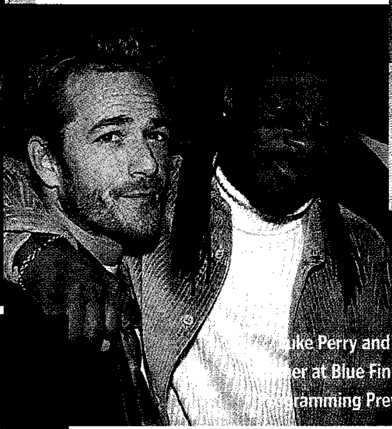
Michael Halsband, Jim Marshall, Robert Farber, Walter Iooss, Timothy White, and Danny Clinch at Whitespace.

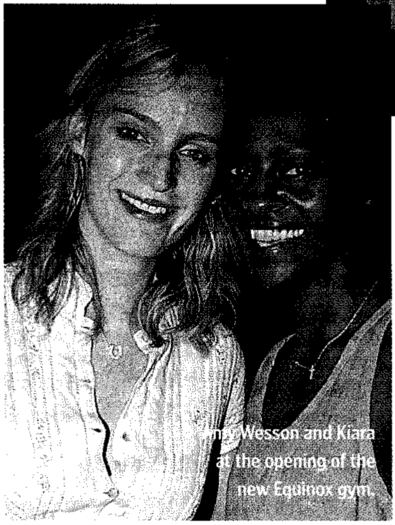
Stella Tennant and Rose Marie Bravo at the opening of Burberry's new boutique.

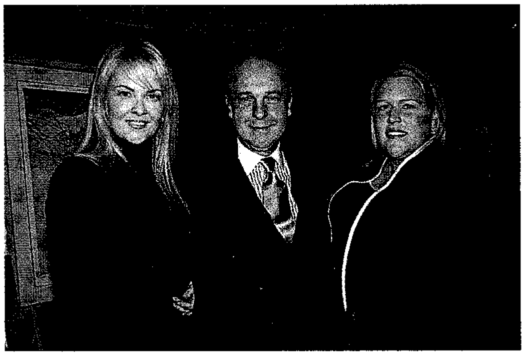
Marion Jones and Zhang Ziyi at the opening of Tag Heuer's SoHo boutique.



Michael Michele and Jay-Z at Guastavino for a preview of Maybach luxury cars.


Daniel Boulud and Todd English at the Waterfront.


uke Perry and Malcolm-Jamal er at Blue Fin for Showtime's gramming Preview Luncheon.


my Wesson and Kiara at the opening of the new Equinox gym.


Cornelia Guest, Robert Tartarini, and Marjorie Gubelman at the New York International Auto Show.

Shutterbabes

The mob at Whitespace Studio's show of work by major photographers' assistants on March 28 included **Nigel Parry**, **Timothy White**, **Jim Marshall**, **Timothy Greenfield-Sanders**, **Frank Ockenfels**, **Robert Farber**, **Matthew Jordan Smith**, and **Norman Jean Roy**. They all came to support the people who help them out every day. **Walter Iooss** gushed about his son **Bjorn**'s daring framing. "He's got a lot of balls!" the proud dad exclaimed. And **Danny Clinch**, himself a survivor of **Annie Leibovitz**'s shop, gazed intently at his assistant **Hannah Connors**'s portrait of a penis. "Stand-up kind of picture," he said before leaving with other photographers. The assistants, of course, stuck around to clean up. JADA YUAN

Chefs' Night Out

"This is like a high-school reunion," exclaimed **Rocco DiSpirito** at *Food & Wine*'s fête for America's Best New Chefs on April 2. He was joined at the Waterfront by fellow former honorees **Drew Nieporent** and **Daniel Boulud**. "We moved the awards from Aspen five years ago," *Food & Wine*'s youthful editor, **Dana Cowin**, explained, "and it's become the rock-and-roll event of the food industry." **Samantha Ronson** was spinning hits from the seventies and eighties, as his-and-hers go-go dancers strutted in odd space-age chef's jackets that would give **André Courrèges** heartburn. "There were a lot of new restaurants and a lot of money," reminisced Cowin of the industry's recent boom times, "but there wasn't a lot of heart. Now heart is what we're seeing." ARIC CHEN

Photographs by Patrick McMullan

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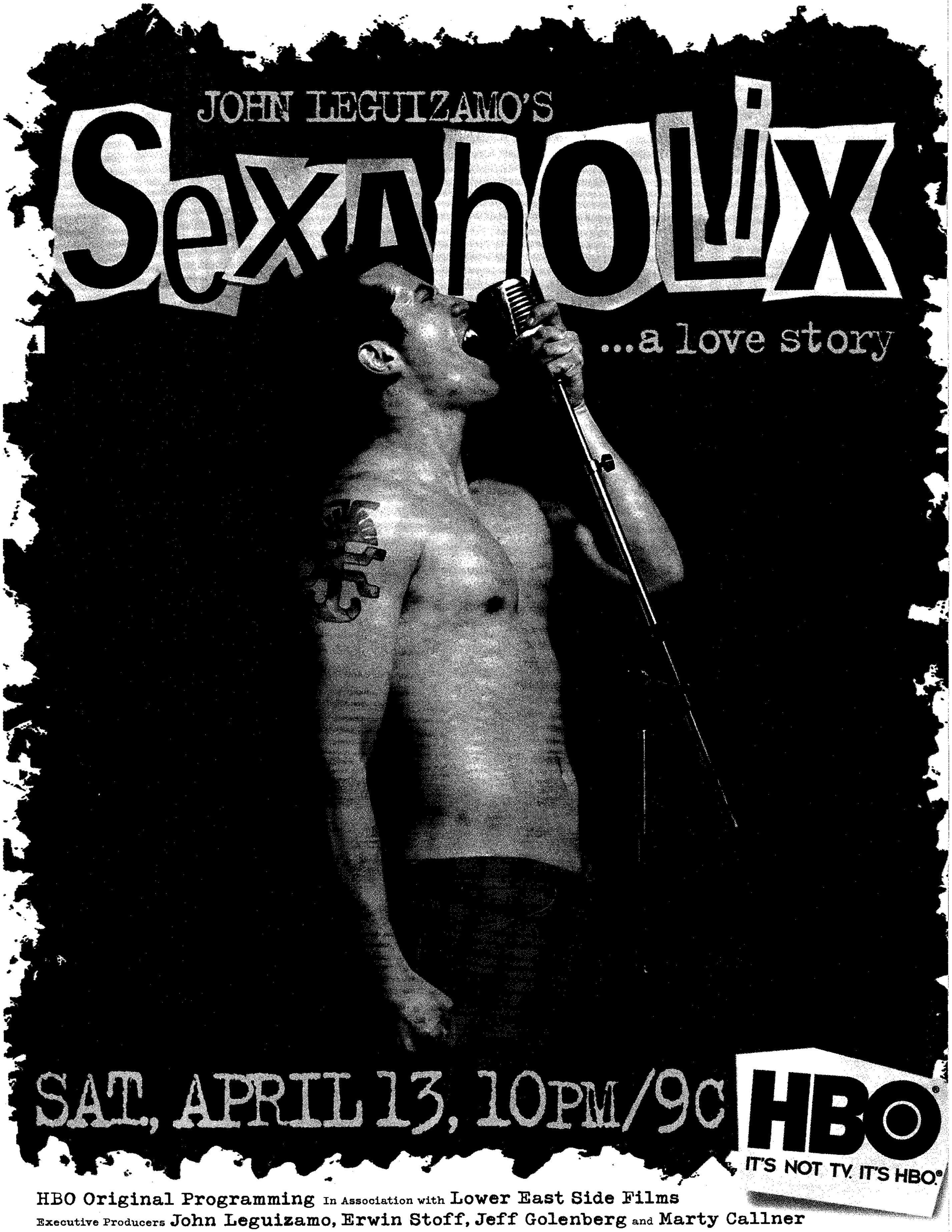
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The inhabitants hanging on, most of them still able to laugh as they cling to their island—Maeve Brennan

GOTHAM

Life in the New City

Jail Bait

Awaiting trial for murder in a Texas prison, real-estate scion Bobby Durst reaches out for support. By Lisa DePaulo

PALS: Left, Susan Berman; above, Bobby Durst in 1991.

From a prison cell in Galveston, Texas, accused murderer Bobby Durst has been reaching out to explain himself to those dearest to his slain best friend, the author and onetime *New York* Magazine writer Susan Berman, who was found shot to death in her Los Angeles home on Christmas Eve, 2000.

In early March, Sareb Kaufman—who was raised by Berman and considered her to be his mother—flew from L.A. to Galveston at Durst's invitation and expense to meet with the real-estate heir as he awaits trial for the murder and dismemberment of a neighbor, Morris Black.

"How could I not go?" asks Sareb. "This was a person my mother trusted more than anyone." Kaufman, 28, spoke with Durst across a Plexiglas screen in the sparse Galveston jail. Durst wore powder-blue drawstring pants and a smock and had abandoned his much-written-about shaved-head persona.

"That was the first thing I noticed—that he had hair on his head," Sareb says. During the two-hour-long visit, Durst talked about what happened with Black. (He has pleaded not guilty in the case and plans to argue that he shot Black in self-defense.)

But Sareb says Bobby Durst specifically wanted to assure him that he had nothing to do with Susan Berman's death. She was killed shortly before she was to be interviewed by New York police investigating the disappearance nearly twenty years ago of Durst's young medical-student wife, Kathie.

"I went not knowing what to think," Kaufman says of the visit, "but I came out feeling that this was one of Susan's dearest friends, and I want to give him the benefit of the doubt."

One could surmise that's also the attitude of the Los Angeles police, who have yet to contact either Durst or his Houston lawyer, Dick DeGuerin, since the killing of Morris Black last summer. As *New York* reported last week, the LAPD has been in possession for over a year of a creepy note that could tie Durst to the slaying of Berman. A handwritten envelope the police received shortly after Berman's murder contained a sheet of paper that had her address and a single word—CADAVER—written on it. The writing on the envelope and letter, which *New York* has seen, seems strikingly similar to Durst's to the amateur's eye.

"Of course, he had nothing to do with this note," DeGuerin insists, comparing handwriting analysis to "reading tea leaves."

"Bob Durst wants to cooperate in every way that he can with the LAPD, because he doesn't have anything whatsoever to hide," DeGuerin says. But, the lawyer adds, still somewhat incredulous, "I asked to have the L.A. police contact me directly. They've never contacted me! I've been sitting here waiting for them to contact me."

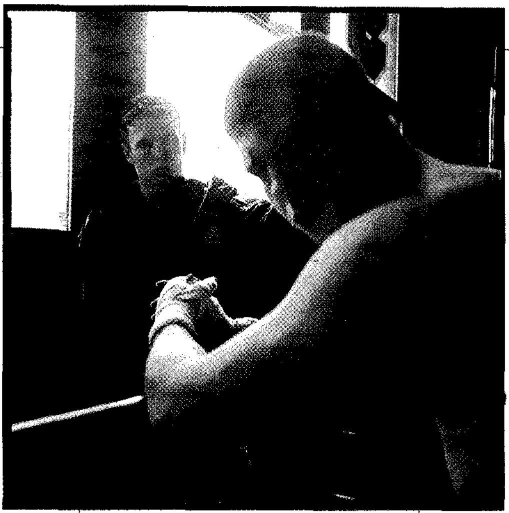
Moreover, these fifteen months after Susan Berman's death, Joseph Scott, a spokesman for L.A. district attorney Steve Cooley, says that "no case has been referred to us," despite the existence of the CADAVER letter.

Sareb Kaufman tells *New York* that Durst called after news of the letter broke, denying that he'd written it and saying he would cooperate with the LAPD: "He said, 'It's absolutely ridiculous, I didn't write that note,' " Kaufman says, adding that he has never been contacted by the LAPD. "I have yet to receive a single call from them." Sareb's sadness over the death of Susan Berman remains palpable, and he wants the police to find her killer. "Just show me," he says. "Just tell us who it is."

During Sareb's prison visit, Durst asked how he thought Susan might have handled Bobby's involvement in the death of Morris Black. "She'd be standing by you," Sareb replied. "Like she always did."

PHOTOGRAPHS: FROM TOP, BILL TURNBULL/DAILY NEWS; GERARDO SOMOZA.

Mazel Tough



Yuri Foreman and Dmitriy Salita, two of the most talked-about prospects in professional boxing, have a few things in common. Both are Russian émigrés who live in Brooklyn, both won the prestigious 2001 New York Golden Gloves in their respective weight classes, and both train at Gleason's Gym in DUMBO. But the most striking similarity is emblazoned on their boxing trunks: a big, bold Star of David. Salita and Foreman are both Jewish boxers.

"You can combine Judaism with anything," says Salita (right), a 20-year-old lightweight from Ukraine with the record to prove it: 6-0, with five knockouts. At Salita's last bout, at Bally's in Las Vegas, the other fighter was taking such a beating that he refused to come out for round four. Still, when he's not throwing jabs, Salita, with his cropped brown hair and boyish face, looks more likely to be giving a bar mitzvah speech.

Enter Yuri Foreman, 21. Born in Belarus, the junior middleweight immigrated to Israel at the age of 10. After winning too many amateur titles and medals to mention, he pointed a gloved fist toward the States. "I came here to be world champion," he declares. At his first pro fight, Foreman knocked out his opponent two minutes into round one.

Judaism and pugilism share a long history. "These guys are bridging the gap of the past half-century," says boxing historian Hank Kaplan. Between 1903 and 1938, there were 26 Jewish world champions, including greats like Benny Leonard, Jackie "Kid" Berg, and "Corporal" Izzy Schwartz. The reign ended with Barney Ross, who lost his welterweight title in 1938.

Both Salita and Foreman are signed to big-time promoters with the muscle to bring on lucrative endorsements, pay-per-view megabucks, and their share of thong-wearing ring-card girls. "Bling-bling!" says Salita, who's contracted with Bob Arum, the man behind Oscar De La Hoya and the comeback of George Foreman (no relation to Yuri).

As for Yuri (3-0, 2 KOs), he's hooked up with Lou DiBella, the former HBO exec turned promoter, who recently held a press conference for him at (of course) the Carnegie Deli. "I love the idea of developing a Jewish fighter in New York City," said DiBella between handing out pastrami sandwiches and potato latkes. "I'm going to take Yuri through the political circles and local Jewish leaders."

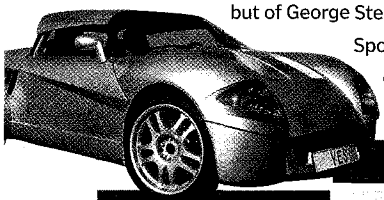
Foreman, who resembles a younger, better-looking Dolph Lundgren, could only hungrily watch others eat. He had to make weight for a fight the next night, a Friday. "I'm always training," he said quietly in his Russian accent. "My opponents sleep, I train."

You won't, however, find Salita in the ring on a Friday night: He's Orthodox and hangs with the Lubavitcher Hasidic Jews in Brooklyn. That means he doesn't fight from Friday night till dusk on Saturday. It's in his contract. "If anyone wants a whupping from me," says Salita, "they got to wait until after sundown." EVAN LERNER

Germans vs. Yanks

Among the biggest splashes at last week's New York International Auto Show was a lightweight, hugely fast German two-seater called the YES (for Young Engineers Sportscar). And April 1 marked the debut of George Steinbrenner's cable outlet, the Yankees Entertainment and Sports network. A great week for YES men—not least because of the two ventures' unusual similarities.

CHRISTOPHER BONANOS



YES NETWORK

	The Car	The Cable
IT'S EXCLUSIVE . . .	About 50 cars are hand-built each year in a factory near Dresden.	Three million Cablevision subscribers spent Opening Day listening to the radio.
AND RIDICULOUSLY OVERPOWERED.	A 286-horsepower engine in a 1,260-pound car—roughly half the weight of a Honda Civic. Top speed: 164 miles per hour.	Jason Giambi.
IT HAS ENEMIES . . .	No air bags, minimal crash protection—the YES isn't street-legal in the U.S.	Speaking of air bags: George Steinbrenner is in charge.
AND IT'S EXPENSIVE.	$86,000—plus whatever you spend on customization.	Steinbrenner hopes to make $160 million a year from cable companies.
ISN'T THIS NUTS?	Tough. Buy a Chevy.	Tough. Watch the Mets.

PHOTOGRAPH: FROM TOP, PAK FUNG WONG.

AMY LAROCCA

Spring Picks

This season's seven (not so) secrets of style.

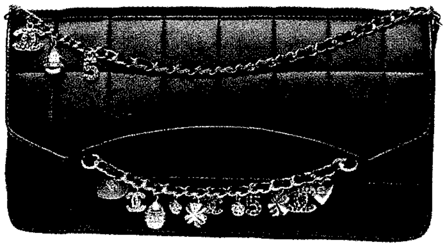
The Fabric

Dressing in white eyelet is almost an easy way out, because it's the quickest way to look fresh, summery, and different from how you did all moldy winter long. Anna Sui (pictured) and Chloé, among others, use this fabric for spring in ways that are sexy enough to keep it from looking too Sunday school. Just be careful with the red wine.

The Car

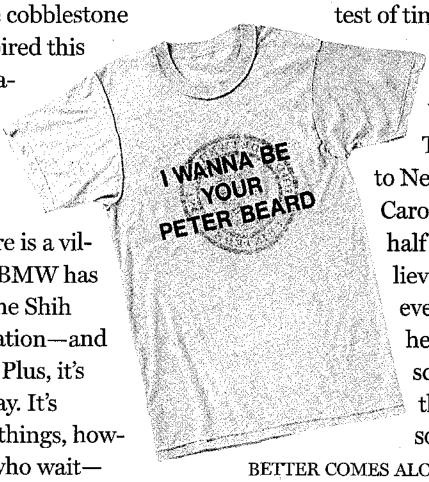
Even if New York doesn't have the windy little cobblestone streets that inspired this car, there's no reason you can't throw a baguette in the passenger seat and pretend that your share on the Jersey shore is a villa on the Costa del Sol. BMW has redesigned the Mini—the Shih Tzu, really, of transportation—and put it back on the road. Plus, it's cheap! (For a car, anyway. It's $16,850.) Like all good things, however, it comes to those who wait—there's already a long list.

MINI COOPER



The Bag

Plus ça change . . . Every season, the fashion elite anoint the Bag (see last season's tasseled Balenciaga handbag). But this season, they aren't after anything new; on the contrary, Camilla Nickerson, Carine Roitfeld, et al. are lining up for old-fashioned, quilted Chanel purses with gold-chain straps. Bad news for designers hoping to be "It" next season, though: This bag has already stood the test of time. More than once.



The T-Shirt

When architect Taavo Somer moved to New York from North Carolina a year and a half ago, "I couldn't believe how disposable everyone was here," he says. So he scrawled his thoughts—UNTIL SOMEBODY BETTER COMES ALONG; or MY GIRLFRIEND'S OUT OF TOWN—on his T-shirts. Soon enough, chic people (like Anthony Kiedis) were stopping him and asking where to get the shirts. Now he's figured out how lucrative everything is here: He's selling them for $88 at Barneys, Selvedge, and Isa.

Michel Perry

The Flats

Michel Perry has always been the stiletto-wearer's patron saint—for him, the kitten heel may as well be a sneaker. But this season (to the great glee of fashionable podiatrists everywhere), he adds an easier shoe to the mix: the ballerina flat, with all of the color and flair of a Perry shoe, just not the inches. It may not lengthen your leg, but it will certainly add hours to your walking ability.

The Sunglasses

Boys and girls go ape over Hedi Slimane suits (first at Yves Saint Laurent, and now at Dior Homme) for their razor-sharp simplicity. Naturally, you'd expect Slimane's just-launched eyewear line to be just as precise. And is it ever: The entire "line" equals one pair of sunglasses. For everyone. Something, at last, that Anna Wintour and André Leon Talley can wear and share.

The New Lines

If you want to wear something new this spring, you don't have to go farther than your favorite old boutique—two chic shop owners have decided to give designing a shot. Katy Rodriguez and Mark Haddawy of the vintage chain Resurrection are launching caitie et marcs, a range of sexy skirts and tops that are not (they swear) vintage-inspired. And at Language on Mott Street, owner Ana Abdul is striking out with her own line, too (pictured at left).

PHOTOGRAPHS: COUNTERCLOCKWISE FROM TOP RIGHT, ANDREW MCCAUL; COURTESY OF DIOR; COURTESY OF LANGUAGE; COURTESY OF BMW; ANDREW MCCAUL; FIRSTVIEW.COM; COURTESY OF CHANEL

Michael Wolff THIS MEDIA LIFE

The Lifer

What could possibly have made biographer Robert Caro devote nearly three decades (and counting) to chronicling the life of LBJ? It's all about his—and our—addiction to power.

HE'S BEEN AT IT FOR 28 YEARS. NOW HIS third volume of the longest biography ever written about an American is done (as far as I can figure, in all literature only Churchill has a longer biography). He's reached 2,571 cumulative pages, but his subject, Lyndon Baines Johnson, isn't even vice-president yet.

As much as one might admire Robert Caro's effort ("a towering achievement," it's called in publishing talk), it's also Guinness World Record stuff. A little bit of a freak show. Indeed, over the years of reading these books (part of his accomplishment, of course, is to have created no small number of other Johnson obsessives—me among them), you find yourself as transfixed by the psychopathology of the biographer as by his subject.

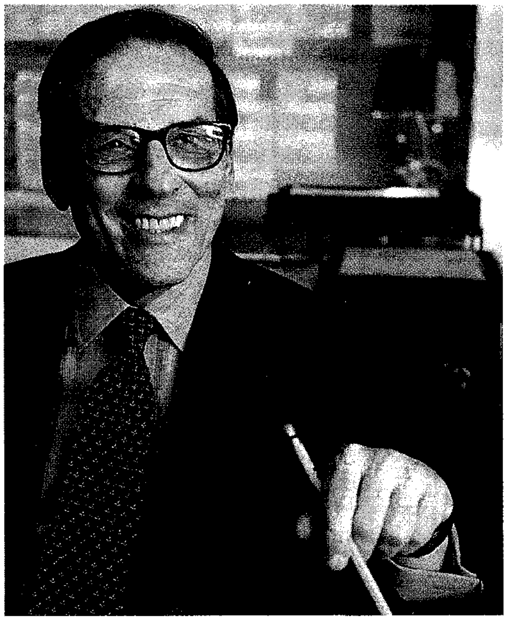
This isn't normal biography. We are not here just to see a life revealed. There's the added tension, and voyeuristic sideshow, of two guys working out their fraught relationship over thousands of pages (although, of course, one guy is playing both roles). Johnson the ignominious, Caro the redeemer. Johnson the monster, Caro the giant-killer. Johnson the sadist, Caro the masochist.

Not that I'd have it any other way. Having read the thousand-plus pages of the new book, *Master of the Senate*, in the 36 hours before arriving at Caro's office on West 57th Street, I'm once again on an LBJ high—but is this from Johnson's mania or Caro's?

A man in shirt and tie and sweater vest answers the door.

He does not, on the face of it, have anything in common with his expansive, overblown, and, in his description, "cocky, confident, tough" subject (foolish, no doubt, to think he would—but there's something about these gargantuan books and their exaggerated subject that makes you think that the writer must see himself as a sort of avenging superhero). He's even lost the Clark Kent vitality of the pictures on his early dust jackets. Then there's the portable typewriter on his desk (a blue-and-gray Smith Corona with wood trim—just like the one I used to have a generation ago). There is, too, a lost-in-time bulletin board covered with typescript pages—cut and pasted.

It gets more distressingly poignant: As I sit talking with Caro, his publisher calls to ask when he can send over a list of the people he wants to get advance copies of the new book. Just as soon, Caro says jauntily, as he crosses off the people who've died since the last one came out.



2,571 PAGES AND COUNTING: Caro in his West 57th Street office.

Even the office itself is uniquely depressing—better suited for a Broadway tax preparer.

So to the extent that I am seeing Caro's own story as one of great literary hubris and arrogance, I am entirely deflated. Instead of being the biographer as force of nature, he suddenly seems like the sum total of every writer's nightmare: a book project that takes over your life—and then you're old and still not finished with it.

I ASK AS POLITELY AS I KNOW HOW IF IT'S BEEN worth it—really, he seems to have been martyred by Johnson. "Can we talk," I say, "about the immoderateness of the enterprise and its economic consequences?"

"Immoderateness," he says, as though considering the word. He starts to speak, but then retracts—pulls himself up into a ball, almost. "There's always a kind of desperation."

There was, even before Johnson, the immoderateness of Caro's first book, the seven years and 1,246 pages of *The Power Broker*, his Homeric biography of the New York builder and planner and evil genius Robert Moses, begun when he was a *Newsday* reporter in the late sixties.

"Seven years of being broke—of not being able to pay the rent. I just didn't know any place to get more money—just wanted to get back to a paycheck," he says, squeezing his eyes shut.

But then *The Power Broker* was a great critical success and even an impressive financial one (and he and his wife thereupon moved from Roslyn to Riverdale). *The Power Broker*, however, was originally 1,050,000 words—he precisely remembers. But when he wanted two volumes, he says, "my editor, Bob Gottlieb, said while he might get people interested in Robert Moses once, he'd never get them interested twice," so they cut it to 700,000 words—the largest size possible for the shelving of a trade paperback.

But Johnson, as a subject, because he was a president, was scalable—one book could be two.

Seven years later, the first volume, *The Path to Power*—which singlehandedly lifted Johnson from pathos and disrepute to supersize status—appeared. "The only problem was, I used the money for two books on one book," Caro says, holding his arms tight around himself. *The Path to*

PHOTOGRAPHED BY MELANIE DUNEA/CPI.

Power was, however, another success; enough of a hit to finance another volume (along with a move from Riverdale to Central Park West). Except that a single episode from the next book—Johnson stealing the 1948 Senate election—became the whole book. But once again, with *Means of Ascent* another No. 1 best-seller, Caro could buy himself another volume.

Now, it is reasonable that someone—Ina, his wife, who's done vast amounts of his research, or Gottlieb, his editor—might helpfully have said, "Enough!" And yet, I feel it, too, something about Caro's Sisyphean resolve (or, could it be, his Scheherazadean wiles) that makes you want to support him. Even encourage him. I find myself saying, "It's really a smart way to go." Maybe it's not so nutso. It's a franchise. Having established the brand of Robert Caro's LBJ, why not keep exploiting it and extending it?

And then there's Caro's rationale: It's really not just a biography of Johnson. And it isn't. Volume one is the story of rural America—the electrification of the Texas Hill Country is a seminal tale. Volume two is as vivid a portrait of political corruption as exists—you could steal an election with volume two as your manual. And now, volume three is the most complete portrait of the Senate ever drawn—it is, in its depiction of the South's hold on the Senate, a picture of why apartheid in America lasted so long. The work, told within the framework of the life of Lyndon Johnson, is really an epic history of the twentieth century.

EXCEPT, WHAT ABOUT LYNDON?

The effect of Caro's epic is to make Johnson seem like the centerpiece of the century. It's Lyndon's world we've lived in.

"His is a watershed presidency," says Caro (although, in the narrative, we still haven't reached the White House). But is it this many volumes more of a watershed presidency than, say, Roosevelt's or Lincoln's?

It's not just an issue of who's bigger than whom. The true distorting effect of this many pages and this much attention, the inevitable result of this magisterial (in blurb talk) tome is to turn a crum-bum into a hero.

Caro doesn't so much disagree that Johnson is a crum-bum as express hope that he might be something more. He recounts one incident of Johnson being nice to a janitor once.

But what I know about Johnson (and there are few historical figures I feel I know as well) I know from Caro (and if I have known much of anything else about Johnson, that has mostly been crowded out by Caro's books). And on that basis, I can only see Johnson as not just a crum-bum but possibly the greatest crum-bum who ever lived.

Having LBJ revealed may not be what we're interested in. We're interested—and it is what Caro is actually doing—in having **power itself revealed**. How you get power, how you leverage it, how you keep it.

It isn't only the vast financial corruption (although he spent his entire life in politics, by the time Johnson became president, Caro estimates, his net worth was $20 million; Caro does note that Johnson turned down an offer of oil riches as a political payoff from his Texas backers because he believed oil money would impede his national political ambitions—in other words, his opportunism transcended mere graft). It's not just stolen elections. Nor is it even the mesmerizing dishonesty of his beliefs (he merely wanted everyone to believe that he believed whatever it was they wanted him to believe at any given time—he held both Hubert Humphrey, the Senate's leading liberal, and Richard Russell, the Senate's leading southern racist, in his thrall at the same time).

He is so much more monstrous than your average corrupt politician and everyday crude fellow (he famously made his aides talk to him while he sat on the toilet).

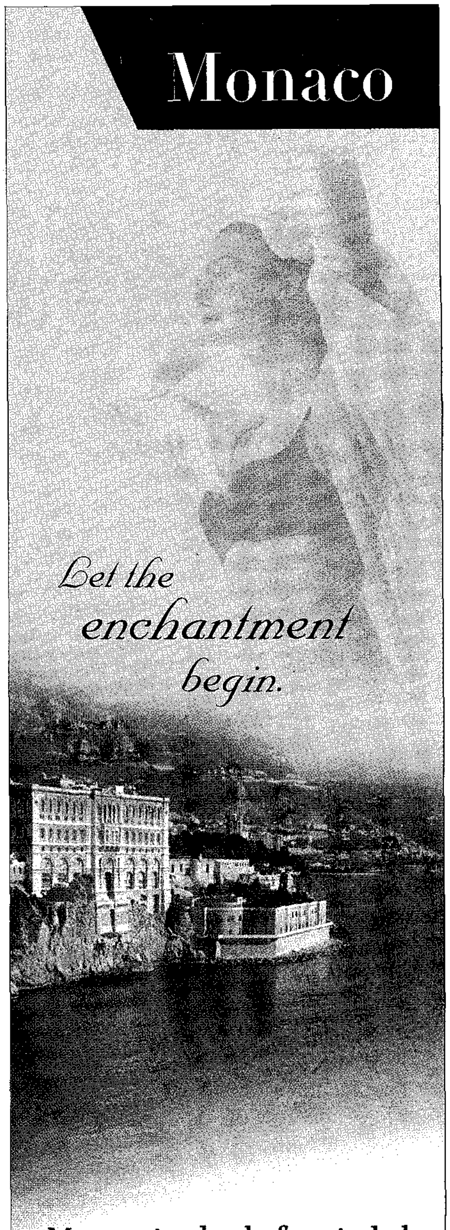
He is, in Caro's telling, as narrowly focused on his own needs, to the exclusion of almost every other consideration, as any character, fictional or real, ever rendered (and when he's not lying or cheating, he's humiliating Lady Bird for the fun of it).

"He's a complicated human being," Caro says. But this does not seem to be true at all. Johnson seems to be almost pure in his lack of inner conflict. He wants what he wants because he wants it—when he wants it.

Caro is the conflicted party. He's the brother or the son who's stuck with having to explain and bear witness to this human relative who is an animal.

IT COMES BACK TO CARO—THIS MANNERLY, even fragile, guy in the sweater vest. His life's work involves two subjects—Johnson and Moses—and they're both thugs.

His justification (continued on page 99)



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Amy Sohn NAKED CITY

The Novice and the Pro

She’s shy, sexually inexperienced; he’s an ex-prostitute and former sex addict. How will they resolve their differences? By getting married, of course.

“THERE’S SO MUCH ABOUT DAVID AND ME that’s similar,” says Arielle Eckstut, 31. “Aside from his time as a prostitute, we easily could have been set up on a date.”

Arielle’s fiancé, David Sterry, 44, has written a memoir called *Chicken: Self-Portrait of a Young Man for Rent* (ReganBooks), about his seven-month stint as a “chicken,” or prostitute, in Los Angeles at the age of 17. He’s also a former sex addict and former emcee at Chippendales. He estimates that he’s had sex with between 500 and 1,000 women. Arielle is not only David’s intended but also his book agent (full disclosure: She works at the literary agency that represents me). Arielle can count on one hand the number of men she’s slept with.

I meet the Wilt Chamberlain and Britney Spears of the lit world at Serendipity. They’re in town from their home in San Rafael, California, and David suggested Serendipity because in the eighties, during his Chippendales days, he and his co-workers used to come here after their shift.

David has gray, overgrown hair, and Arielle, with her wire-rimmed glasses, is the Nice Jewish Girl you’d want your own son to marry. When I walk in, they’re canoodling shamelessly, but, as adorable as they look, I can’t help feeling irked. If even a hustler can find connubial bliss, why oh why can’t I?

I order a burger, and they get salads and tell me their story. In 1997, David, who was living in L.A., sent his first novel to Arielle, in New York, and she agreed to represent it. In May 1998, he came to town, and they met for the first time. “He Rollerbladed into the office in a vintage soccer jersey and shorts,” Arielle recalls. “He was very sexy and very sweaty.” But David was engaged to another woman, and Arielle decided there was no chance.

In November, they spoke again; Arielle asked how the wedding was, and he said his fiancée had dumped him (she was playing Stella in *A Streetcar Named Desire* and had fallen in love with Stanley). Then he came to the city, and they went to lunch. David asked Arielle if she had plans that week, and she said no, although she was booked solid. They went to see *A Simple Plan,* and afterward she suggested dinner at Patois. “When a woman asks you to a French restaurant after a movie, she’s sending you a signal,” David says.

After dinner, Arielle invited him to her apartment. They read poetry and talked until four in the morning, but she didn’t think he was interested, because he wasn’t coming on to her. Finally he said, “There’s all this tension in the room,” got up, and sat next to her on the couch.

“And she jumped my bones,” says David.

At a certain point in the make-out he said, “There will be no penetration this evening,” which made Arielle feel safe, and hence more ravenous. (Note to men: If you can convince a girl you’re not looking for sex, you are *guaranteed* to get it.) But once things got frisky, Arielle remembers, “me being the paranoid person that I am, I had to ask about sexual diseases.” She asked how many people he had slept with. He said, “I can’t even count.”

He asked her how many people she had slept with. She said four.

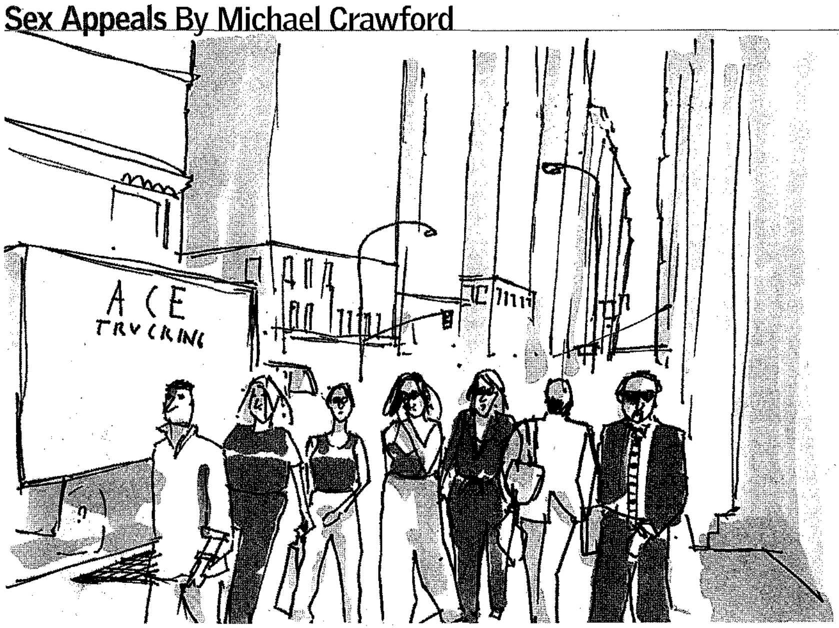
“Have you ever slept with a prostitute?” she asked.

There was a long beat and he said, “I *was* a prostitute.”

“It was so unexpected,” Arielle remembers, “but it wasn’t like I had just met him in a bar. He was a real person to me, so I just felt sadness. And there was another part of me that always looks for someone on the edge.”

David told her his story: how he found himself homeless in Hollywood at 17, was raped by a man he met in front of Grauman’s Chinese Theater, and started turning tricks. “I was telling her about these horrific things that had happened to me,” he re-

Sex Appeals By Michael Crawford



“Eventually, everyone in the city will have sex with everyone else in the city. And then we can all get back to work.”

ILLUSTRATION BY MICHAEL CRAWFORD.

calls. "But she was amazingly tolerant and accepting." They didn't have sex that night—David being a man of his word—but did when they woke up in the morning. "That first date," David says, taking Arielle's hand, "has basically lasted three and a half years."

As Arielle gazes at him lovingly, my envy of their joy morphs into bewilderment. I can't help but wonder whether she feels intimidated in bed. How do you go jogging with your husband if your husband's Carl Lewis?

"At the beginning I felt inadequate," Arielle confesses. "Once, he had left his journal out on my desk, and it said, 'I just met a real sex kitten.' At first I thought, 'That couldn't be me.' But it was!"

"Oh, baby," David clucks.

"Do you feel pressure to go to the nines every night?" I ask him.

"I practice a kind of Zen detachment from sexuality in the best sense," he says. "If I find myself thinking I have to be a sex machine, I change the record in my head."

"David has seen everything," Arielle adds, "so I never have to worry whether he'll think I'm weird if I want X or say Y. There were things that freaked me out—I was worried about getting AIDS. We went for tests so far into our relationship it was ridiculous. And yet the fact that David had this experience that I had none of made it a gift to be with him."

"A mitzvah, we like to call it," David mock-intones.

"What do your parents think of him?" I ask Arielle.

"David is not what my parents expected as my partner," Arielle says, "but they had a hard time picturing me with anyone, because I was their only child. I lived a very sheltered life—Fieldston, University of Chicago—but David went to boarding school and Reed College. He's enough the same and enough different that I was able to open up my world in a way that I never would have been able to otherwise. And for David, the Jewish over-nurturing I give was something he needed."

"Arielle has real challenges with attachment and I have real challenges with detachment," David pipes in. "So we kind of meet in the middle."

Detachment, attachment—it all sounds so coupley and normal. Except for that one thing. "Do you ever look at David," I ask Arielle, "and just think to yourself: *My future husband is a former gigolo*?"

"I prefer the term *industrial sex technician*," David interrupts. "Depending on my mood I use that, or *skanky ho*." He turns to Arielle with an impish look. "We're both working on embracing our inner skanky hos. Aren't we, honey?"

"Absolutely," she says, grinning. ■

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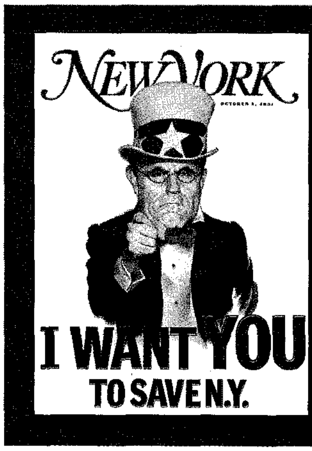

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The City in Bloom(berg)

A hundred days into Michael Bloomberg's administration, he's followed the toughest (Rudy was definitely tough) of acts with surprising skill, proving that a delegating, socializing billionaire CEO just might make a great mayor. Now comes the hard part.

By Michael Tomasky

SO HERE WE ARE, 100 DAYS INTO THE BLOOMBERG ERA, AND SOMEHOW IT all still seems so improbable. Just why *did* he want to do this? Is he happy—really, deep down—to have the job? Doesn't he ever—on a night, say, when some dreary civic obligation is staring him in the face—wish he could turn back time and once again be Citizen Mike, billionaire bachelor?

Funny thing: To a surprising degree, he still is. He's doing the job his way, which is different from the ways of those who preceded him (especially he who immediately preceded him). This tells us something about both the mayor and the city.

Ever since television became the lens through which citizens inspected candidates—in New York, it began with John Lindsay's 1965 campaign—voters have elected as mayor the candidate who was temperamentally most unlike his predecessor. The aging Wagner gave way to the youthful, dynamic Lindsay; Lindsay to Beame, the dour accountant; Beame to the ebullient Koch; Koch to the courtly but passive Dinkins; Dinkins to the one-man volcano called Giuliani. The consistent theme has been, paradoxically, the desire for inconsistency.

Voters didn't know much about Mike Bloomberg when they elected him. But they knew what he *wasn't.* He wasn't an old-guard Democrat, lugging that baggage. And yet he wasn't Rudy either. True, if Giuliani had been allowed to run again, he'd have won. But he wasn't, and voters looked ahead, perhaps sensing in Bloomberg the person most likely to break the fevers that roiled the city during the Giuliani era.

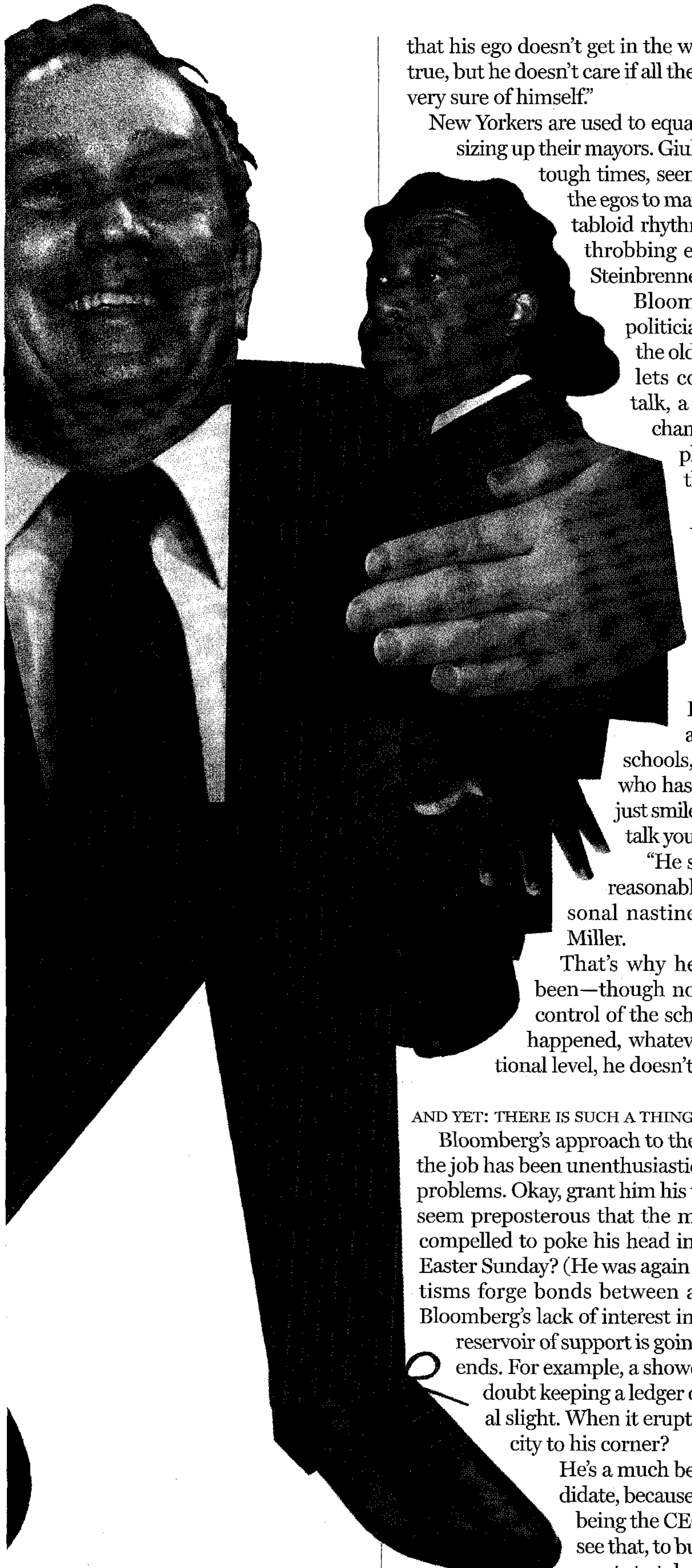
In 100 days, Bloomberg's main accomplishment has been, to use the operative cliché, to "change the tone." Analysis along these lines will usually mention that he paid a call on Al Sharpton, and that he doesn't go around labeling people idiots or loopy Marxists. But the about-face taking place at City Hall runs deeper than that, and it could prove the key to Bloomberg's success, if indeed he's successful. It can be summed up in one sentence: Bloomberg—the mayor, if not the businessman-citizen—has lots of will but no ego.

"The way he's different," says John LoCicero, a former Koch aide, "is

ILLUSTRATIONS BY STEPHEN KRONINGER

that his ego doesn't get in the way. He's going to do it his way, that's true, but he doesn't care if all the publicity doesn't come his way. He's very sure of himself."

New Yorkers are used to equating will with ego, particularly when sizing up their mayors. Giuliani and Koch brought the city out of tough times, seemingly by force of will, and they had the egos to match. It's the New York way. The town's tabloid rhythms demand that public figures have throbbing egos, celebrate themselves—George Steinbrenner, the Donald, Sharpton.



Bloomberg has will; but in becoming a politician, he has suppressed most traces of the old private-sector ego. He delegates. He lets commissioners and deputy mayors talk, a lot, to the press (another dramatic change from Giuliani). He hires good people and tells them do to their jobs as they see fit.

Those who've dealt with him face-to-face say that he comes at you straight. "The mannerism and style is such that you want to do whatever you can for him," says Assembly Speaker Sheldon Silver. "He's always ready to understand your problems."

"I did point out to him that David Dinkins was my friend and neighbor and I didn't give *him* control of the schools," says Assemblyman Denny Farrell, who has met with Bloomberg in Albany. "He just smiled and said, 'Well, maybe I'll be able to talk you into it.' "

"He seems the sort of person with whom reasonable disagreements won't turn into personal nastiness," says Council Speaker Gifford Miller.

That's why he's closer than other mayors have been—though not yet, really, that close—to gaining control of the schools. If he pulls that off, it will have happened, whatever the politics, because on an emotional level, he doesn't make anyone uncomfortable.

AND YET: THERE IS SUCH A THING IN POLITICS AS TOO LITTLE EGO.

Bloomberg's approach to the public—the ego-driven—aspects of the job has been unenthusiastic. Down the road, this might present problems. Okay, grant him his weekends in Bermuda, but doesn't it seem preposterous that the mayor of New York City did not feel compelled to poke his head into at least one church sanctuary on Easter Sunday? (He was again out of town.) Those ceremonial baptisms forge bonds between a mayor and his constituents, and Bloomberg's lack of interest in them makes one wonder where his reservoir of support is going to come from once the honeymoon ends. For example, a showdown looms with Giuliani, who is no doubt keeping a ledger of every political reversal and personal slight. When it erupts, will Bloomberg be able to rally the city to his corner?

He's a much better mayor so far than he was a candidate, because on one level, being the mayor means being the CEO, which he can do. But in time, he'll see that, to build support for the thornier issues he wants to take on, he'll need voters' passion as well as their respect.

Right now, he has only the latter. But 100 days ago, it wasn't even certain he'd have won *that* quite as quickly as he has. And he's done it in his own, and very unexpected, way. ■

"The way he's different," says John LoCicero, a former Koch aide, "is that his ego doesn't get in the way. He's going to do it his way, that's true, but he doesn't care if all the publicity doesn't come his way. He's very sure of himself."

PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, HENRY MCGEE/GLOBE PHOTOS; RICHARD B. LEVINE; HENRY MCGEE/GLOBE PHOTOS; MITCHELL LEVY/RANGEFINDER/GLOBE PHOTOS.

The Hors D'Oeuvre Tactician

Some say he's a Democrat, some say a Republican. But one thing is clear: He knows how to work a party.

By Meryl Gordon

"He's got the stamina of a college student," marvels one prominent Democrat. "I've seen him going until 2 A.M., the way Clinton does. But Clinton doesn't touch a drop of liquor, while Mike drinks wine and he can still keep going."

AS A BILLIONAIRE-ABOUT-TOWN, MICHAEL BLOOMBERG used to give his tuxedo a weekly workout on the benefit circuit, but in his new role, he's now MIA from his former social circle. Or as one hostess quips, "He's loved us and left us."

Ever since he joined Salomon Brothers right out of Harvard Business School and learned the benefits of wining and dining clients, Bloomberg has been a party-giver with a purpose, a true believer in the art of strategic entertaining. Self-assured and with a quick, dry wit, he schmoozed his way into New York's social elite by giving millions to charitable causes and courted opinion-makers with his own big bashes and intimate dinners. "He loves to go out, he goes out every night, and he never seems to get tired," says a longtime woman friend. But now that Bloomberg has a new exclusive party locale with a great East River view—Gracie Mansion—he's no longer courting "Page Six" names, instead extending frequent invites to civic workers and local leaders in the hope they'll remember who fed them as the budget and city realities bite.

"Mike has always believed in twelve hours of work and twelve hours of play," says one aide. "Now he's reaching out to a wider array of people." Hizzoner's social agenda has included swearing-in ceremonies, breakfasts, and cocktail receptions for pols (the U.S. Conference of Mayors), the press (African-American and Hispanic journalists), and wide-ranging constituents (celebrations for Black History Month and a jam-packed 7 A.M. pre–Saint Patrick's Day Parade breakfast).

Eager to boost the name visibility of his media empire in recent years, Bloomberg's had corporate parties that have been fabulously over-the-top. His current public-service entertaining is sedate by comparison: An aide says that the mayor is not personally subsidizing the Gracie Mansion budget. At a typical recent evening, twenty Parks Department managers were treated to chicken potpie in the dining room. "On Saint Patrick's Day, they served Irish coffee," says one approving guest, "but it was too early for me to drink." A cocktail-party guest adds, "The food is much better." (The mayor's office says the kitchen staff hasn't changed much, but the menu has been retooled.)

Over chez Bloomberg, the mayor's 79th Street townhouse, his honor is also giving three to four dinners or cocktail parties a month, but the guest list has changed. In prior years, Bloomberg served expensive wines and his favorite down-home meat loaf, fried chicken, and roast-turkey dinners to Barbara Walters, Tom Brokaw, actress Ann Reinking, Kati Marton, Richard Holbrooke, and a host of other New York luminaries; now he's mostly giving GOP fund-raisers, such as the two-George (Bush and Pataki) jamboree, and chowing down with the likes of borough presidents. "Mike went through this phase when he wanted to know all the society types," says one Upper East Side socialite. "Now it's 'been there, done that,' and I'll bet he doesn't miss it."

In his off-hours, the gregarious Bloomberg has been seen lately at a dinner given by *Über*-agent Mort Janklow and his wife, Linda; at a night at the home of former Paine Webber chairman Donald Marron; and schlepping out to Bronxville with girlfriend Diana Taylor for the annual Chinese New Year's party thrown by ABC News president David Westin and wife Sherrie Rollins. "He's become a better conversationalist," says one friend. "He's more confident, and he's slightly more restrained—some of that awkward blurting-out is gone." Even with the pressures of the job, he's not one to look at his watch and head home early. "He's got the stamina of a college student," marvels one prominent Democrat. "I've seen him going until 2 A.M., the way Clinton does. But Clinton doesn't touch a drop of liquor, while Mike drinks wine and he can still keep going."

Bloomberg has never been shy about courting journalists—hey, he's a media mogul—and recently invited Jack Newfield, Jimmy Breslin, and Pete Hamill out for a love-fest dinner at the Knickerbocker Bar in the Village. Breslin had never met Bloomberg before, and got a kick out of the new mayor's low-key style. "We had a couple of glasses of wine," Breslin rasps. "What you see is what you get. Koch, Dinkins, Giuliani—they would all just grind on you. He's easy on the nerves."

What intrigues many of Bloomberg's pals is how comfortable this neophyte public servant appears to be in the job. "I haven't seen an uptick in self-importance," says one friend. "He's relaxed." On a recent March Saturday, Bloomberg taped CNN's *Capitol Gang*, spent the day at several firemen's memorials, and then went out with Diana Taylor to a steak dinner at the Post House in the Lowell Hotel, organized by *Capitol Gang* panelist Margaret Carlson, a *Time* magazine columnist. Other guests included Al Hunt of the *Wall Street Journal* and his wife, CNN anchor Judy Woodruff, along with *Foreign Affairs* editor James Hoge and his wife, Kathy Lacey, a consultant. "We talked about Enron and Afghanistan and our kids," says Lacey. "He can turn it off, which is a real gift."

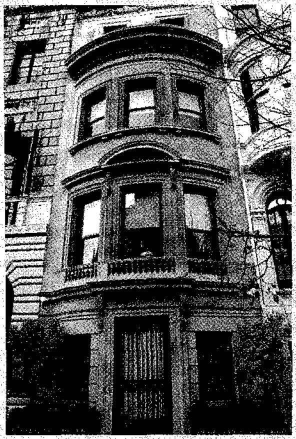
Says Carlson, a friend of many years, "I don't feel any difference at all." She pauses and adds, "Well, he did stop to talk to the doorman at the hotel, and he's more likely to do that now than in his previous life." ■

PHOTOGRAPH: RICHARD B. LEVINE.

Homes, Sweet Homes

Michael Bloomberg's real-estate holdings are fairly modest—for a multibillionaire. **By Allen Salkin**

Manhattan



17 East 79th Street

THE HOUSE: A five-story, 7,500-square-foot limestone Beaux-Arts mansion. Bloomberg bought it in 1986 for $3.5 million. Today it might be worth $17 million. Recently, he bought a part of the building next door so he could expand the dining room.

THE DÉCOR: A period-mixing fantasy wrought—some might say overwrought—by decorator Jamie Drake, who also decorated Madonna's Manhattan apartment. An Adams-style molded-plaster ceiling and a George III armoire are in the bedroom. The foyer is paved with porphyry, a rare Egyptian marble. Artworks include a sketch by Fragonard, hunting-dog oil paintings, and black stone busts.

THE NEIGHBORHOOD The Gold Coast, of course. A short walk to the 77th Street subway for his famous schlep to City Hall.

THE GUEST BOOK: An old fraternity brother, Dr. Jack Galotto, a Maryland doctor, was a houseguest the night of Bloomberg's mayoral victory. "It's an interesting place," he said, adding that he agreed with a remark he'd heard that it was "like Louis XIV on hallucinogens." But Galotto couldn't be more impressed with his old frat-mate. "The guy is just brilliant at knowing what needs to be done to get something accomplished," he said.

Tucker's Town, Bermuda

Tucker's Town Road

THE HOUSE: A sprawling two-story, 6,000-square-foot postmodern "cottage" built on about two acres after the existing structure was torn down. Value: $10.5 million.

THE DÉCOR: Another Jamie Drake project, featuring Bermuda cedar. Outdoors, there's a small infinity pool, a trellised patio, a winding path down to a 64-foot jetty, and a view of the north side of tony Tucker's Town peninsula and a bay crowded with yachts.

THE GUEST BOOK: While Bloomberg's neighbors on Bermuda include Ross Perot and Italian prime minister Silvio Berlusconi (who's actually *richer* than Bloomberg), his public socializing tends to be low-key, consisting mostly of golf at the Mid Ocean Club. A member of the Bloomberg corporate board of directors, Hugh Lowenstein, who runs Bermuda-based Shore Capital, Ltd., lives in Tucker's Town in a house named "The Jungle." Bloomberg is near-invisible down here. "He's not part of the businessman clique," said Bermuda *Royal Gazette* reporter Mairi Mallon. "He's not seen out."

North Salem, New York

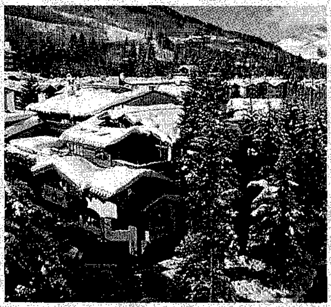
Titicus Road

THE HOUSE: An 1820s white clapboard farmhouse on twenty acres known as "Salem Sunshine Farm," with four bedrooms, four baths, and an indoor riding ring, bought in 2000 for $3.6 million. A twenty-horse stable is under construction. At the back of the land is a stone roadway called Elephant Walk—it was once used by the North Salem circus.

THE DÉCOR: Jamie Drake hasn't been seen in these environs as yet. Bloomberg's real-estate agent, Carol Goldberg of Vincent & Whittemore Real Estate, said the redecoration was appealingly modest. "They just spruced it up. A little paint here and there. Not marble bathrooms. It's not a pretentious place at all."

THE NEIGHBORHOOD: Locals are happy that the property is being kept for horses. "Some builder could have come in and subdivided that twenty acres. You could have seen mansions up here," said Goldberg.

THE GUEST BOOK: Mike's ex-wife, Susan Brown, was involved in the decision-making. "The mother goes to the horse shows with the girls," Goldberg said. Bloomberg spent Thanksgiving here with his ex-wife and daughters.



Cadogan Square, London

THE HOUSE: Redbrick Victorian townhouse worth upwards of $10 million.

THE DÉCOR Getting official permission for renovation was "an unusually big pain in the ass," a friend says. For the London townhouse, Drake and Bloomberg decided on American art: a Jasper Johns flag painting, works by Andy Warhol and Henry Moore, and a portrait of George Washington.

THE NEIGHBORHOOD: Prime Sloane Ranger territory, Cadogan Square has more than a passing resemblance to New York's East Sixties, with some of the city's best shopping (Harrods, Valentino, Hermès, Prada, and Christian Dior) nearby. George Harrison had offices here; other residents have included Ivana Trump and ex-husband Ricardo Mazzucchelli, Phil Collins, and Roger Moore. Parking's a nightmare, and the resident's permit is more difficult to come by than an East Hampton beach pass.

THE GUEST BOOK: Bloomberg has dined with Bryan Ferry, Paloma Picasso, Sir Terence Conran, Sir David Frost, and Lord Archer, along with any number of business associates.

Vail, Colorado

East Meadow Drive

THE HOUSE: A four-bedroom condominium, the Mountain Haus is a 72-unit hotel-like condominium with a communal pool, indoor and outdoor whirlpools, daily maid service, concierge service, and room service from the on-premises George Restaurant & Pub.

THE DÉCOR: Each unit has its own fireplace. Bloomberg's top-floor suite is the best of the lot. "He's got an awesome view," says a Mountain Haus employee. "He can see the village and the mountain. He can see east and west."

THE NEIGHBORHOOD: Vail lacks Aspen's Hollywood glitz (ex-president Gerald Ford is a signature celebrity). Bloomberg is a member of the Game Creek Club, an exclusive restaurant located midway down a ski trail on the mountain, accessible at night only by a Sno-Cat ride. He has been a skier since his days at Salomon Brothers; four years ago, he learned to snowboard; he once horrified his daughter Emma by appearing on the slopes in baseball hat and fake ponytail.

THE GUEST BOOK: Bloomberg's friends include *Wall Street Journal* Washington columnist Albert Hunt, Denver stockbroker Paul Esserman, and Vail Resorts chairman Adam Aron. Bloomberg spent Christmas weekend here with Emma. Even here, Bloomberg lives on New York time. Esserman told the Denver *Post* that, at a New Year's party chez Bloomberg, "he insisted on having the toast at 10 P.M. because that was his midnight." ■

PHOTOGRAPH: TOP, MICHAEL SOFRONSKI/GAMMA.

A Mayor and His Money

You can tell a lot about a man—and a mayor—by whom he invests with, what he invests in, and how much he makes.

By Landon Thomas Jr.

THE SETTING WAS THE PIERRE, AND THE CROWD A FRESHLY moneyed one. Swaggering bond guys, high-end Hamptons contractors, doctors and lawyers filled the third annual Kite Dance recently. Bronzed men wore big white smiles as their taut wives clung close, platinum jewelry winking in the night. Donald Trump, a member of the board for the Child Development Center of the Hamptons (the benefit's reason for being), was on hand to bestow Michael Bloomberg with its Reach for the Stars Award. The mayor arrived punctually and stag, dressed in his familiar dark suit. The hint of an amused smile played around his thin lips as he took in the fawning swirl.

This wasn't the Brooke Astor crowd. Those gathered under the Pierre's glittering chandelier were the mayor's own people, a generous swell of the city's self-made. And who was the most self-made of them all? Why, the mayor himself, of course. In a little over twenty years, he'd spun a $10 million Wall Street severance payment into a $5 billion fortune. That's all that Trump and the crowd needed to know. To a vociferous roar, the mayor accepted his abstract Tiffany-glass trophy. "You know, Donald and I have a lot in common. I've got Bloomberg TV; he's got Trump Tower," he said. "And I'm all for corporate sponsorship, but even I said it was too much when he suggested that Central Park should have a Donald Trump Lawn!"

The audience, familiar with the desire to slap a name on a hospital wing, chuckled appreciatively. But those hoping for a private audience—however brief—with the new mayor were disappointed; he didn't linger. Trump, however, accompanied by his girlfriend, Melania Knauss, managed to corral him. "You're the key, Mike, the *key*!" cried Trump.

"Let's get together soon for dinner," said Bloomberg.

"Mike, we would love it," grinned Trump, towering above him.

Stopping only to shake the quickest of hands, he headed for the exit.

THE MAYOR HAS TAKEN SOME PAINS TO TIE AN OLD-MONEY ribbon around the shiny gift of his newly earned wealth. Witness the Paul Stuart suits, the Bermuda weekends, the tasteful brownstone on the Upper East Side, the horses in Westchester, and the enthusiastic cultivation of his younger daughter's riding career. His most old-money move is to insist that one thing a real gentleman does not do is talk about the details of his stupendous wealth. But every now and then he slips, and one gets a refreshing glimpse of the real Bloomberg, who, despite his better nature, is not above a little flaunting. When questioned last year about why it took him longer than the other candidates to release his tax returns, he was blunt. "They don't make anything," he was quoted as saying in the New York *Times*.

Exactly how much Bloomberg does make a year is treated as a matter of national security by his team. But a close reading of his 2000 financial disclosure reveals two primary sources of Bloomberg's cash: his 72 percent stake in Bloomberg LP and his substantial interest and dividend income. Analysts estimate that Bloomberg LP, a private company, had revenue of around $2.4 billion. Assuming a pretax profit margin of around 18 percent, a number Bloomberg has generally corroborated in the past, pretax profits should be around $430 million. Bloomberg's share: $300 million. There is, however, a partnership agreement at Bloomberg that requires each partner to funnel 40 percent right back into the company. So 60 percent of $300 million comes out to around $180 million. Subtract taxes. Add back interest and dividend income (most of which comes from his large municipal-bond holdings), and you arrive at $125 million—at the very least—in after-tax cash!

IT'S AN ENORMOUS NUMBER, AND ONE THAT LEAVES Bloomberg's own set a bit cowed. "Mike is held somewhere between high regard and awe on the Street because of his accomplishments," says buyout star Steve Rattner. Even after the countless gadgets, houses around the world, and millions given to charity each year, there's still a lot leftover.

Which raises the next question: Who manages this ever-accumulating stash?

Since money defines the mayor, it's not surprising, perhaps, that the guardians of his fortune are much like the mayor himself: self-made millionaires who stepped off the conventional Wall Street escalator to get filthy rich on the strength of their own names. Take Morris Offit. On the mayor's financial-disclosure form, Offitbank, a New York–based trust bank catering to high-net-worth individuals, appears as one of several institutions paying interest and dividends to Bloomberg in the year 2000. Offit, 65, is one of Bloomberg's closest business friends. They were both partners at Salomon Brothers in the seventies and made millions for themselves on the sales desk there before moving on. Bloomberg, with his famous severance package, started Bloomberg LP in 1981; two years later, Offit started Offit Associates, a wealth-management concern, which in 1990 was converted into a trust bank. In 1999, he sold the bank for $200 million to Wachovia Corporation, the holding company of the North Carolina–based Wachovia Bank. Like Bloomberg a graduate of Johns Hopkins University, he chaired the board there and was instrumental in getting Bloomberg interested in donating to the institution. Since then, the mayor has given Hopkins more than $100 million. Which explains, of course, the Johns Hopkins Bloomberg School of Public Health.

Offitbank has a decent enough reputation but lacks, perhaps, the cachet of a JP Morgan or a Bessemer Trust. Which is fine by Bloomberg. Offit is a pal.

Flights of Fancy

Bloomberg keeps his fleet of two Dassault Falcon 900Bs (original list price: $28 million) at Morristown Airport, New Jersey. Each jet uses around 400 gallons—or $2,000 worth—of jet fuel an hour and includes a galley that, as the manufacturer boasts, "enables you and your colleagues to enjoy everything from hors d'oeuvres to aged Port on custom china." Though they're leased by his company, Bloomberg often pilots the jets himself for personal use—say, taking friends on the odd weekend jaunt to Bermuda—reimbursing the company on his return.

His personal plane, the fastest single-engine jet made, is a Mooney Bravo M20M. (He paid $350,000 in 1993.)

Also kept at Morristown is the company's Agusta-A109E helicopter, another top-of-the-line machine that Bloomberg was likely referring to when, after piloting the NYPD's new state-of-the-art chopper, he remarked: "I fly helicopters more sophisticated than that all the time that I happen to own."

With its heavy bond specialization (Offitbank manages about $11 billion), Offitbank has been the steward for Bloomberg's fixed-income holdings. Presiding over his equity portfolio is Scott Black, who runs Boston-based Delphi Management and knows the mayor through Johns Hopkins—he endowed an economics chair at the university—but who is better-known as an iconoclastic value-based stock picker. Black manages some $1.5 billion for institutions, pension funds, and endowments, and has a sterling record—19 percent a year since Delphi's 1980 inception. Loud and brash, Black does no marketing, nor does he cater to high-net-worth individuals (Bloomberg is obviously an exception), though he's become a celebrity of sorts to the CNBC crowd. He is constantly talking up his portfolio of stocks—a good number of which appear on the mayor's disclosure form of stocks sold in 2000—which range from the well-known Washington Post Company and Polo Ralph Lauren to the obscure; a great majority are small-cap companies like Kulicke & Soffa Industries and Teledyne Technologies.

Outside of the superior performance numbers Black has posted, it's easy to see why Bloomberg inclines toward him. The 55-year-old Black has a middle-class upbringing. His father was a grocer in Portland, Maine, while the mayor's was a bookkeeper for a local dairy company in Medford, Massachusetts. After Hopkins, both took on some gloss at Harvard Business School and did their service on Wall Street. (Black was a corporate-finance executive at Merrill Lynch before going into business for himself.) Indeed, one defining characteristic of Bloomberg's investment portfolio is the virtual absence of any speculative fare. Among the 47 stocks that he sold in 2000, hardly any were high-flying Internet or telecom stocks. When you remember that he holds at least $40 million in municipal bonds, the mayor comes off as the most conservative of investors.

That's no surprise. Guys with $5 billion and counting don't need to take punts on Yahoo and Priceline. "Michael took $10 million and turned it into $5 billion. You can't do that trading stocks," says Michael Holland, a New York money manager and former Salomon Brothers managing director. "He took wealth creation on Wall Street to an entirely new level. You will never hear anyone on the Street say, 'That S.O.B. Bloomberg is lucky.' It's an enormous badge of respect that he wears." ■

The King of All Synergy

How Bloomberg has used charm (and money) to finesse conflict—and conflict of interest. By Robert Kolker

KEVIN SHEEKEY HAD BEEN AROUND THE BLOCK A COUPLE of times in Washington—five years with Queens congressman Jim Scheuer, followed by another five with Senator Pat Moynihan—and was starting to get antsy. And so, in 1996, he marched into Mike Bloomberg's office and suggested that the mogul should hire Sheekey to be his Virgil in the social and political circles of Washington. And Mike did.

As job interviews go, this one was unorthodox. "Mike saw me as someone from Washington," Sheekey remembers, "so we argued about politics for an hour." What followed was a six-year charm offensive in which the billionaire, often squired by Sheekey, wined and dined politicians while championing three arcane but crucial issues in Congress: fair-disclosure rules for public companies, open use of public-domain financial databases, and (perhaps most important) the ability of Bloomberg's Trojan horse of a number-crunching terminal to morph into a trading unit that actually competes with the New York Stock Exchange. It so happened that these issues, Sheekey takes pains to note, were also on the side of free expression and the protection of small investors. Bloomberg, the man in the white hat, won on all three—plus a highly coveted spot in the White House reporting pool.

This is a batting average that the D.C.-challenged Bill Gates would certainly envy. But then, no one has ever called Bill Gates a party animal. "Bloomberg was dining at a party with Katherine Graham shortly before she died," marvels Tammy Haddad, a Washington social butterfly and veteran network TV producer who helped to create *Larry King Live*. "She wanted him next to her. I thought, *This is how good this guy is*. When I heard he might run for mayor, I actually wrote him a letter saying, '*Please* don't run for office. You have all the great parties!' "

Long before Mike Bloomberg told anyone he wanted to be mayor, his business and personal lives were becoming more political. It would have been easy for Washington to be threatened by Bloomberg LP, a sprawling company that has moved aggressively into a lot of politically charged—and, not incidentally, highly regulated—areas, from telecommunications to broadcasting to stock trading. But in short order, Bloomberg won the town over. And he did it in such an open-faced, seemingly effortless way that few people have questioned him on it. Sheekey, now a trusted adviser to the mayor, says Mike now is expanding his "Colonel Sanders" role: Just as he was the public face of his business, now he's the public face of the city's business.

His charm helps, but then, so does his money. "To a politician," one lobbyist says, "a billionaire is like the beautiful girl at the bar. You have absolutely no

"To a politician," one lobbyist says, "a billionaire is like the beautiful girl at the bar. You have absolutely no chance, but you're gonna talk to her anyway."

PHOTOGRAPH: RICHARD B. LEVINE.

chance, but you're gonna talk to her anyway."

Now that Mike is mayor, conflicts of interest don't register on his radar so much as synergy and credibility and functionality—how good a manager would he be, his people argue, if he was doing something crooked? Consider that for three months we've had a financial-media czar running the city—pushing for better city bond ratings while owning a news service that covers the bond raters. There are the bonuses given to campaign-staff members shortly before many of them took jobs in his administration, and the Bloomberg terminals delivered gratis to City Hall. The city's Conflicts of Interest Board is said to be deliberating on the ins and outs of a mogul mayoralty, but neither the mayor nor the public seems terribly concerned about it.

On the mayor's part, that could be because he's been blurring boundaries on Wall Street for years. Take Tradebook—the electronic-communications network, or ECN, that subscribers to the Bloomberg terminal can use to trade stocks. Depending on whom you talk to, Tradebook is either yet another feature that adds functionality to the Bloomberg terminal, or the hottest ECN out there, competing directly with larger exchanges for the heart and soul of the average trader. "They are not only an influence on the market, but they are *in* the market," says Frank Kelly, the chief lobbyist for Charles Schwab & Company.

And they've fought hard for that distinction. Two years ago, when Morgan Stanley, Goldman Sachs, and Merrill Lynch teamed up to try to create a central location through which all stock orders would flow, Bloomberg was a major force lobbying against it. The idea never made it out of the Senate Banking Committee. "They weighed in behind the scenes," says Kelly. "On similar kinds of issues, they're still a factor."

It's easy to see why: Tradebook's business grew by 60 percent last year alone. The structure of the stock market is still in flux—NASDAQ is making moves to go public—and so the company continues to lobby hard to protect ECNs. "The problem is, the last big industry to be deregulated in this country is securities," says Kevin Sheekey. Now the company has the country's preeminent market-structure expert in its corner. Arthur Levitt, the former Securities and Exchange Commission chief (and personal friend and golfing buddy of Mike's), joined the board last year. Levitt downplays Tradebook's competitive threat to the Stock Exchange, saying, "Other ECNs are doing the same thing." But he's well aware of the company's influence: When Levitt headed the SEC, he says, Mike—along with Bloomberg News editor-in-chief Matt Winkler—was instrumental in persuading him to create new fair-disclosure rules for public companies.

"He's probably the most interesting individual I've ever known in my life," Levitt says. "He leaves me, at least, with the feeling that I'd like to know him a lot better than I do."

CONSIDER THE BLOOMBERG BLACK BOX AS A METAPHOR for Mike himself. Just as Bloomberg News adds functionality and journalistic credibility to that box, so does the Bloomberg mayoralty add functionality and credibility to Mike Bloomberg the crossover artist. Once the business started to run itself, friends say, being mayor simply bubbled up as an option for him.

"I think Mike's whole persona is based around influencing people and events," Arthur Levitt says. "There are only a few platforms beyond his company where he can do that, and the mayoralty is one of them." The charm offensive continues. ■

In 1998, as the canapés circulated at a party to mark the Serpentine Gallery's reopening, Bloomberg steered the revelers to an exhibit he found especially stimulating. Titled Merda d'Artista, it featured 35 tin cans of human excrement.

Bloomberg Does Britain

They said Rudy was Churchillian? They should have been there when Michael Bloomberg stormed London society.

By John Kampfner

THE SUMMER OF 1997 WAS AN EXTRAORDINARY TIME FOR Britain. Tony Blair had just won a triumphant election, the Spice Girls had goosed Prince Charles, and a bubbling London scene was busy ushering in a new era of Cool Britannia. Last but not least, Michael Bloomberg was about to burst onto the social scene.

The London scene differs from New York's in its inherent suspicion of the socially agile. And there's no benefit circuit the ambitious businessman can easily surf to success. So, taking a characteristically pragmatic approach, Bloomberg hired a modish public-relations outfit to set up his own private party network. Julia Hobsbawm's HMC offered a sort of bespoke introduction service to the city's elite, organizing a series of discreet, informal dinners with social tastemakers like newspaper baron Conrad Black (now Lord Black of Crossharbour to you) and his wife, the conservative commentator Barbara Amiel, through to the influential art dealer Jay Jopling.

"Mike wanted to be launched, and it was our job to introduce him, judiciously, to everyone who mattered," says one who works with Hobsbawm, whom the industry describes as having "one of the most envied little black books" in London. "He was unknown one minute—and very hot the next."

The U.K. publication of Bloomberg's memoir proved the ideal social battering ram. With HMC vetting the guest lists for his launch party, Bloomberg invited the ubiquitous thriller writer Ken Follett, along with some Fleet Street editors Hobsbawm, daughter of the left-wing historian Eric Hobsbawm, plumped for. Ever the clever publicist, Hobsbawm then devised a longer-term strategy of raising the billionaire's profile by suggesting some tactical sponsorships of London's best-loved arts institutions.

One of her most successful dinners came that fall. With London in a state of shock shortly after the death of Princess Diana—the organizations that she had supported felt particularly bereft—an American mogul on the make seemed like the ideal savior. Julia Peyton-Jones, director of the Serpentine Gallery, an avant-garde art dealer located in the glorious middle of Hyde Park, was intrigued to receive an invitation to a Bloomberg soirée at Sir Terence Conran's Bluebird restaurant. Curiosity turned into delight when she found herself seated next to the host.

"I found him absolutely hilarious and extremely endearing," Peyton-Jones says. "He was completely irreverent and talked about the arts in a very straightforward way."

Flattered by his interest, Peyton-Jones did a most *un*-English thing: She screwed up her courage and asked him for money directly. The check Bloomberg wrote for £250,000 got him a seat on the Serpentine's board alongside one of the city's social lions, Lord Jacob Rothschild. "He missed very few meetings," says Peyton-Jones. "His dedication was remarkable."

Though there might have been questions—in fact, his predecessor, Mayor Giuliani, would *certainly* have had questions—about his taste. The following year, as the canapés circulated at a party to mark the Serpentine's reopening, Bloomberg steered the revelers to an exhibit he found especially stimulating. Titled *Merda d'Artista,* it featured 35 tin cans of human excrement.

The art world firmly in his grasp, Bloomberg moved swiftly on from HMC, taking up with Aurelia Cecil, another publicist—and friend of Prince Andrew's—with ties to the rock-chic crowd of Mick Jagger, Bryan Ferry, Paloma Picasso, the TV presenter Sir David Frost, and the comedian Stephen Fry.

"There's always rancor when someone uses money to buy leverage in society, and that's what Mike did," says one partygoer who nevertheless admired his social stealth. "Some people might think it a bit vulgar, and he certainly did exert a lot of muscle, but you can't deny that he was successful in propelling himself into the Establishment."

Royal Ascot, the horse-racing spectacular in June, set near Windsor Castle, is the high point of the English Establishment "season." Undaunted by a strict dress code—ladies must wear hats, men morning suits—enforcing a stiff-upper-lip formality, Bloomberg boldly sponsored his own race at the event: the Royal Lodge Stakes. If that weren't enough, he further impressed his new London friends by ferrying them from town to his private box (and back again) in his helicopter. "It was one of the most enjoyable events of the year," one of the fawned-over recalls.

Undaunted by Ascot's strict dress code, Bloomberg boldly sponsored his own race at the event. He further impressed his new London friends by ferrying them from town to his private box in his helicopter.

Bloomberg's 1,500 British employees also got a taste of his hospitality with the London office's 2000 Christmas party (said to have cost an estimated £1 million). Billed by the tabloids as Britain's most extravagant office celebration ever, it was based on the seven deadly sins. Among the attractions were several neck-massage stations, manicure booths, a sushi bar, cabaret, casino, drag queens, and live bands. Set up in the "lust room" was a 25-foot-wide bed covered in purple satin. One of the ten bars, based on the theme of gluttony, was lined with a trough packed with truffles and candy.

But it was clear Bloomberg aimed to make a permanent mark on London. At one point, word spread across the city that he was trying to rename Finsbury Square, the address of his London office, Bloomberg Square. The company denies the story, but Bloomberg did take the unusual step of erecting several large signs around the square proclaiming his company's commitment to London's "sustainable development."

ONCE NOTICED, BLOOMBERG WASN'T LEFT ALONE. SHORTLY after Bloomberg's sponsorship deal with the Serpentine became public, London's more prestigious galleries and venues began pursuing him—and his ample wallet—assiduously. The Tate Modern, the most successful recent addition to the capital's arts scene, received some money, as did the Royal Court Theatre in Sloane Square. Another beneficiary of his largesse was the Old Vic, which, infused with the spirit of Sir Laurence Olivier, holds a special place in British hearts. Sally Greene, its director, was introduced to Bloomberg by Jane Procter, at that time editor of *Tatler* magazine. They immediately started talking about the theater. Greene says she found Bloomberg "utterly charming and plugged into the arts." Dinner at her house followed, and then came a letter inviting him to join Lord Dickie Attenborough, Sir Richard Eyre, and Kevin Spacey on the board of trustees.

"It was a very good mix-and-match with the Serpentine," says Greene, who estimates that Bloomberg gave the theater a quarter of a million dollars. His contribution was considered sufficiently important for the other trustees to organize meetings around his schedule—a difficult feat given that his trips to London were sometimes as brief as two days.

A close friend, Greene says she has not seen the flamboyant side of Bloomberg's character. The only party she attended at his house in Cadogan Square, not far from Harrod's, was a "discreet" Americana gathering where the guests, "a mix of social and business," ate hamburgers.

Though Bloomberg has resigned both of his London trusteeships, this Thursday Greene will host a lunch at Bloomberg LP offices in New York to kick off American support for the Old Vic. And the London office now has a special department titled "Philanthropy in Europe," which next month will open a gallery in the Finsbury Square headquarters. The specially designed hall will include evolving art installations. Jemma Read, who runs the department, says she receives around 70 proposals a day from art and community projects around Europe.

Still, the members of Bloomberg's British circle, having grown accustomed to seeing him several times a month, albeit briefly, are reconciled to coming here. The only question is whether they'll hold out for the same ferry-service treatment they received for Royal Ascot. ■

PHOTOGRAPH: RICHARD B. LEVINE.

The Last Waltz, reissued this week, is one of the great concert movies, a time capsule from the late Age of Aquarius. But who were those young people playing that passionate music? Robbie Robertson and Martin Scorsese remember. **BY MARK JACOBSON**

Band Unbound

THE ERSTWHILE HIPPIE had to admit it was somewhat disconcerting to encounter Robbie Robertson, author of "The Night They Drove Old Dixie Down" and "King Harvest (Has Surely Come)"—the man who wrote, "I'm glad to pay those union dues, just don't judge me by my shoes"—sitting in a vast suite on the thirty-fourth floor at the Waldorf-Astoria. But then again, executives at DreamWorks stay where they want, and who knows if it really matters if you were once the guitar player in the Band, a Canadian-born icon of earnest, hard-rocking Americana, sixteen years on the road in a thousand bucket-of-blood bars and booed along with Dylan at Forest Hills, the very soul of sixties authenticity.

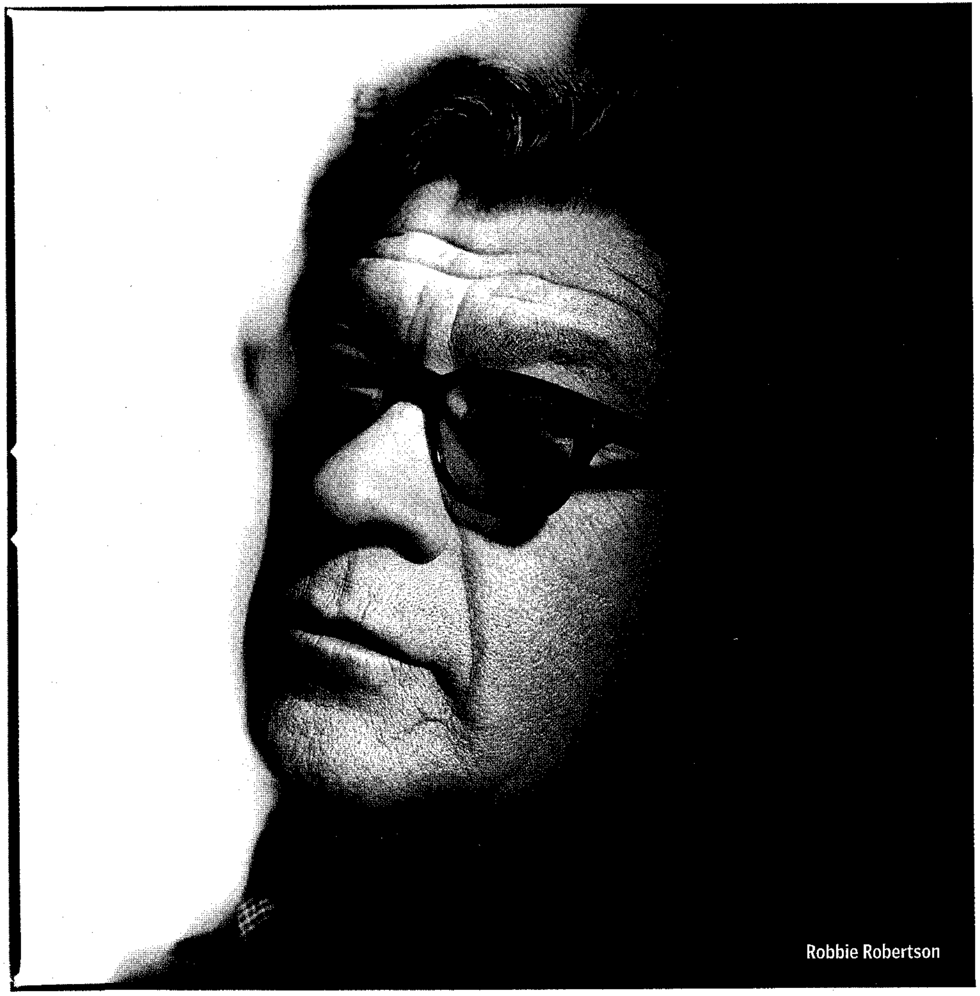
"Everything evolves," said Robbie, who was hired to play in the band by Ronnie Hawkins at age 15, traveling from his Toronto home on a bus to the Mississippi delta. Now 58, still cool in thick-rimmed glasses, with his hair perhaps a blacker shade of black, he said, "You've got to evolve or die, and who knows where evolution will take you? You can't even presume to know."

That's why, Robbie said in his diffident way, it was a good time to rerelease *The Last Waltz,* the famous 1978 concert film of the Band's last show. Refurbished and remastered a quarter of a century after its opening, sixteen years after pianist Richard Manuel hung himself in a Florida motel, two years past bassist Rick Danko's death, with drummer Levon Helm's bluegrass wail done in by throat cancer, the movie, supposed end of an era that never really ends, opens this week, accompanied by a new four-CD boxed set including several previously only-bootlegged tracks.

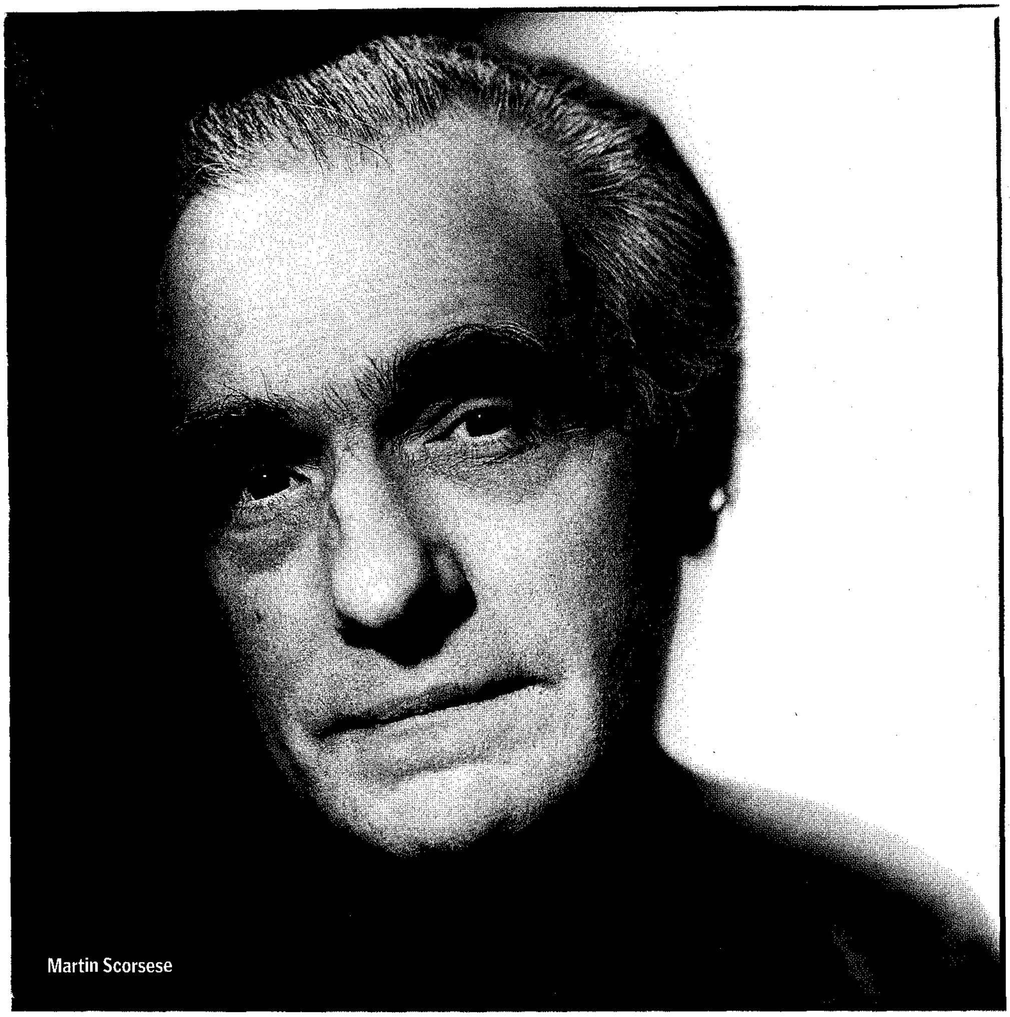
"That movie was a snapshot, a frozen moment in evolution," said Robbie, who produced the original film and fulfills the same role on the reissue. "The evolution of the Band's sound—that's why we had all those people there, Ronnie Hawkins, Muddy Waters, the Staple Singers, for the gospel thing, Dylan, all those influences—we wanted to show where we came from . . . Watching the movie now, we can see kind of where we went."

LOOKING BACK THROUGH A MUCKY BLIZZARD of nostalgia-milking rock soundtracks for crappy movies, a million videos, and beer commercials starring B.B. King, it might be difficult to grok why the pairing of the Band, the most evocatively down-home-ruralistic of rock bands, and Marty Scorsese, the itchy urbanist straight outta Elizabeth Street, was viewed as such a Zeitgeistical synthesis of late-Aquarian sound and image.

But it was. After all, Band songs, those three mournful voices on top of Robertson's splintery guitar and Garth Hudson's hot Bach organ, were like little movies, burnished Chekhovian mini-narratives. No director had ever used rock like Scor-


Robbie Robertson

PHOTOGRAPHED BY LEN IRISH



Martin Scorsese

sese. Even now, nothing tops the downbeat of "Be My Baby," which kicks off *Mean Streets.* Plus, there was the matter of the Spirit. You didn't need a priest to say Harvey Keitel's guilt-haunted Charlie in *Mean Streets* and the seeker-narrator of "The Weight" were next of kin.

The movie came out in the same year as *The Deer Hunter* and *Days of Heaven,* and it was a smash. Dylan wore a big white hat. Dr. John, a big pink bow tie. Rumor had it that Neil Young sang "Helpless" with a rock of coke in his left nostril, matted out in the answer print. (Reputedly, the dressing rooms were painted snow white, glass tables outfitted with razor blades; the walls were decorated with dozens of noses cut from Groucho Marx masks.) At the end, everyone (Ringo, too) sang "I Shall Be Released." The Band, at least the classic lineup of the Band, was never heard again.

Asked what he sees in himself when he watches the movie now, Robbie shakes his head: "I wonder if I was ever that young, but mostly I see someone in transition. That was pivotal for me. I went in one guy and came out another." For sure, he looked different. Until *The Last Waltz,* the Band presented itself as bearded Woodstock mountain men, down in the Big Pink basement like Mathew Brady daguerreotypes. But here was a clean-shaven, super-coiffed Robbie—writer of "The Weight," player of the most succinctly dramatic guitar solos in rock—in the perfect image of a seventies-style Sam Shepard Art God. Indeed, among the many complaints lodged by Levon Helm in his epochal tome, *This Wheel's on Fire: Levon Helm and the Story of the Band,* was that Robertson had consciously used *The Last Waltz* as an unofficial screen test, breaking up the hallowed group so he could become a Hollywood star.

"There were a lot of misunderstandings, hard feelings," says Robbie, who did star in the 1980 film *Carny* but has not been able to sustain an acting career. Subsequent solo recording efforts have met with a similarly indifferent response. "That could be what it's like to get older," says Robertson, who that night would attend the Rock and Roll Hall of Fame dinner honoring the Ramones and the Talking Heads, two bands whose stripped-down style was formed in semi-direct rebellion against rococo scenes like *The Last Waltz.* "You know, when I went down to Mississippi all those years ago, it was like going to heaven. Here was everything I ever dreamed of. This music, white, black, a fabulous, mysterious gumbo. That's what *The Last Waltz* was to me, paying off that legacy. Now everything is on TV. There are no secrets, no gumbo, no responsibility."

Meanwhile, a couple of blocks up the dusty Park Avenue highway, where he is several months into siege-editing *Gangs of New York,* Martin Scorsese, close friends with Robertson at the time of *The Last Waltz* and now, has more redemptive feelings about the movie. With his usual spritzy alacrity, Scorsese says, "You know, *The Last Waltz* saved me at the time. I wasn't in it the way Robbie was. It wasn't my last show. But it *could* have been. I didn't have any self-confidence at the time. I'd finished *New York, New York,* a big experiment, maybe not such a good one. I was 33, 34, going on 16 or 17, or 117. Nothing excited me. No work. I was going to give up, go to Italy and make films about the lives of the saints. But here was the Band, Robbie. For me, the music creates the images. The Band had this great creativity I was so desperate for. I had to stay close to that energy, that passion."

He spent weeks obsessively getting ready to make the picture, storyboarding the camera moves. "But nothing prepared me for the sheer sound. The decibels. I never heard them play live, in an auditorium. When 'Cripple Creek' started, and it hit me in the stomach, I blacked out. I'm the director and I'm gone! Luckily I snapped back pretty soon.

"That's how it was then," Scorsese says of the days when (as Peter Biskind reports in his book on late-seventies Hollywood, *Easy Riders, Raging Bulls*) he and Robertson lived on Mulholland Drive, bachelor coke fiends in an unfurnished apartment with blacked-out windows. "We were a real Odd Couple. I was the excitable one, always with the Sturm und Drang, that talking, talking Dostoyevsky character, and Robbie was cool, never raised his voice. Let's say it was a time of experimentation from which I was lucky to come out alive.

"That's what *The Last Waltz* is to me now: a nightmare, and a great time of my life. I see myself in the picture, a quirky little guy with a beard asking these stupid questions. But I get the sense, when the music plays, something is happening, that I'm part of something bigger than myself, if you know what I mean." ■

SONG

FALL FROM GRACE: Clockwise from above, Detective George Ohrin, right, leads Howard Nevison into a bail hearing in Narberth, Pennsylvania, in early March; the Fifth Avenue façade of Temple Emanu-El, where Nevison has served as cantor for 23 years; High Holiday services at Emanu-El, led by Nevison, left, and Senior Rabbi Ronald Sobel holding the Torah scrolls.

For 23 years, Howard Nevison's magnificent baritone filled the posh sanctuary of Temple Emanu-El. But the music ended with Nevison's arrest in February on the stunning charge that he had sexually abused his young nephew. It's a case that has put an entire family on trial. By Susan Dominus

OF SORROW

NOT LONG AFTER THEIR SON STARTED KINDERgarten, Henry Nevison and his wife, Jacqui, documentary filmmakers who lived on the Main Line in Philadelphia, started worrying about him. Once a smiling, outgoing child, over time he had grown increasingly nervous, withdrawn around other kids, inclined to complain about vague stomachaches and body pains. But low-grade worry turned to full-blown panic when Joel (not his real name) came storming downstairs one November afternoon in 1997 in the grip of a desperate fit, crying inconsolably. Joel, then 8, had covered his face with a white mask made of underwear he'd ripped up. Across it, he'd scrawled with a black Magic Marker, I'M A BITCH, I SUCK, I'M A LOSER. When Jacqui tried to persuade him to take it off, he refused. "I'm bad," he told her. "I don't want you to see my face."

Joel's parents were as baffled as they were horrified. Almost a year would pass before they'd come to understand the source of his demons, a year in which their curly-haired boy was frequently suicidal and obviously terrified. In therapy over the subsequent months, he slowly started revealing the torments he'd endured at the hands of his own family. He'd been sexually abused by his uncle Larry (his father's older brother, who confessed in 1999 and is currently in prison), and also by Larry's adult son Stewart, who pleaded guilty and served a year before being released on parole. Finally, the boy charged, he was sexually abused by his uncle Howie (his father's *oldest* brother, fourteen years Henry's senior).

Uncle Howie is better known to New Yorkers as Cantor Howard Nevison, part of the rabbinical hierarchy at Congregation Emanu-El, the city's most prominent Reform Jewish synagogue, for 23 years. In the early-morning hours of February 20, police arrested him in his Upper West Side home. On April 17, a preliminary hearing will determine whether there is enough evidence for the case to go to trial. He is contesting the charges. "Howard Nevison is innocent, and we are confident he will be exonerated," says his attorney, Ralph Jacobs.

These accusations are very different from the suddenly ubiquitous stories of priests molesting parishioners. This is strictly a family affair. Whether or not Howard Nevison is guilty—the prosecution's three-year delay in bringing charges against him could severely undermine the case, according to experts—the charges comprise a tragic textbook example of what psychologists call intergenerational transmission. When Larry confessed to detectives that he had abused Joel, he also claimed that Howard had sexually abused him when he was young. Stewart says his father molested him when he was a boy. Most remarkably, Henry told detectives he believed his son's charges because, as a boy, he too had been abused by both Howard and Larry, and in much the same ways: Larry gently, and Howard violently, with penetration, pain, and threats. Howard Nevison has denied those accusations, too.

THREE DAYS AFTER HOWARD NEVISON WAS charged with sexual abuse, Emanu-El's associate rabbi, David Posner, eased into his Saturday sermon with a joke. How is Yom Kippur, the Day of Atonement, he asked soberly, like the upcoming festival of Purim—a day of colorful masks and costumes and make-believe? The punch line: It's the day when people dress up and pretend to be real Jews. No one laughed. "It's a distasteful joke," he acknowledged apologetically to the scattering of people in the cavernous, chilly sanctuary.

The congregants at Emanu-El—New

PHOTOGRAPHS, CLOCKWISE FROM LEFT: AP/WIDE WORLD PHOTOS; GAIL MOONEY/CORBIS; SHAHAR AZRAN/GAMMA.

York's swankest synagogue, with a Fifth Avenue address; a powerful, well-connected board; and a membership of 10,000—can be famously casual about religious observance, even by the standards of the Reform movement, Judaism's liberal branch. Its spectacular stained-glass rose window and five-story-high limestone buttresses lend it a cathedral-like air: Our Lady of Emanu-El, some members call it fondly.

On that Sabbath, however, the members who gathered might well have been seeking spiritual guidance on a particular matter. If so, they were disappointed. Rabbi Posner never addressed Nevison's absence—at least not directly. He talked instead about the terrible precariousness of fate, how Purim's tale depicts national heroes and enemies of the state switching places with dizzying speed, then back again, all in a matter of days.

But for Nevison, the blow had been coming for years; the cantor first learned he was a suspect not long after Joel's parents initially approached the police in 1998. Linda Fairstein, former longtime chief of the New York district attorney's sex-crimes-prosecution unit, says she's "stunned" that it took so long to file charges against the cantor. "I've never heard of that," she says. "It's quite extraordinary that people who already gained the trust of a child for the prosecution of relatives couldn't then also elicit his consent in prosecuting another one at the time."

"I had no reason to disbelieve what my son said when he told me," says Henry Nevison. "I was horrified—suddenly it was like a switch turned on in my head, and I started to remember vividly the pain."

Why the delay? Joel, according to the Pennsylvania district attorney bringing the charges, was too afraid to testify against the cantor, allegedly the most terrifying of the three men accused of molesting him. In the affidavit of probable cause that resulted in Howard Nevison's arrest, the boy describes him as "a big man with a mean, powerful voice and frightening glare," who threatened to kill him if he spoke up.

That characterization bears little resemblance to the man known to Emanu-El's members, most of whom describe him the same way: private, but gracious and understated. "He's a teddy bear," says one woman whose sons were bar mitzvahed at Emanu-El, one recently. "This is not a man who's a scary person."

"He's worked with many young boys preparing for their bar mitzvah, and everyone just loves him," says Joan Salomon, an artist and former member of the music committee who helped select Nevison for his job. She's convinced, she says, that "Howard is as innocent as I am."

The day the allegations broke, the news spread instantly. "All my friends e-mailed me back, and they all said the same thing: *Oy vey*," says Iris Fishman, an Upper West Side mom whose daughter was bat mitzvahed at Emanu-El last year. Fishman says she immediately grilled her daughter about whether the cantor had ever behaved inappropriately with her. She got a DefCon Level 10 eye-roll in response.

Some parents were outraged to learn that the temple leadership had known since 1998 about an investigation of the Nevison family yet continued allowing the cantor to meet with boys and girls preparing for their bar mitzvahs. ("Hideous" is how one Upper East Side attorney, whose child is in nursery school, describes Emanu-El's handling of the affair.) Vicki Weiner, a spokeswoman for the temple, responds that the leadership did "due diligence" at the time and felt comfortable keeping him on. They were then unaware, Weiner says, that his two younger brothers had accused Howard of sexual abuse.

"Cantor Nevison had alerted a select few officials that something was going on, but this was a family matter," says Weiner. "We were told that his brother and nephew were being investigated, but he was never charged, and there was never any formal investigation. He told us there had been some questions about him, but that was it." In fact, responds Risa Vetri Ferman, the Montgomery County sex-crimes prosecutor on the case, the investigation began in October 1998 and was "official, formal, and ongoing" until the cantor was arrested in February.

FOR MUCH OF THEIR MARRIAGE, HENRY and Jacqui lived in a quaint white house with a wraparound porch, two dogs, and a third-floor office for their small film-production company. Staff members came and went; the couple bickered and made up; Henry hammed it up for employees, trying to boost morale as they pulled together projects like an earnest ten-part educational series about Native American history.

Although Jacqui and Henry remain close, they separated in October. Now Henry lives and works alone, mostly editing military histories, cutting and pasting, trying to make sense of the mayhem.

"Nothing prepares you for this," he says, perched on a couch near the front door. Heavyset, like his brother Howard, Henry has small, sneaker-clad feet, a mustache that's just shy of walrus, and glasses just shy of arty. Still reeling from the extent of the exposure his brother's arrest got in New York, he points to an oversize Sony TV that dominates a corner of the room. "We anticipated that it would be big, but nothing prepares you for the fact of your dysfunctionality becoming national news."

In the affidavit, police quote Henry describing Howard as "intimidating, controlling, mean, and sadistic." Contemplating how to characterize him as an adult, Henry snorts. "Howard shows you the side of Howard he wants you to see," he says. "He always felt he had the answers for me—where I'd live, who I'd marry." He pauses. "The interesting thing is that he cared about those things. Our relationship wasn't all negative."

It's clear that Henry still feels some residual pride in his brother's talent. "That throat," he says. "It was legend in our house. I was very proud of my brother. I used to love to brag about who he is and what he does. I felt very proud of that."

The day Henry learned Howard had finally been arrested, he drove to his mother's Philadelphia home, breaking the news to her before she heard it elsewhere.

"People keep saying, 'Why'd you go after the family? Why couldn't you keep it in the family, handle it that way?' " says Henry, suddenly defensive. His face flushes red, then just as suddenly drains of color. "I didn't go after my brothers. The prosecutors went after my brothers."

As Henry talks about his family, he seems almost numb, as if flattened by the mass of circumstances weighing on him. He brightens only once, when asked about a collection of early-twentieth-century cameras displayed on some shelves. As he gently handles a 16-mm. camera, Henry explains that he collects historical home videos, footage of parents and kids goofing around on holiday in San Francisco in the twenties, or maybe on a cruise. He has hundreds of reels—sweet, nostalgic depictions of family lives long past.

EVEN BEFORE JOEL'S MANIC EPISODE WITH the mask, there had been signs of trouble. When he was 3, he came home from school one day and said his penis hurt. In fact, it was bruised. There are a number of ways it could have happened—a bump on a piece of furniture, for example—but it worried Jacqui enough that she went to his preschool to ensure that no caregiver would ever be alone with him.

Although Joel continued on and off to complain about pain—sometimes in his stomach, sometimes around his genitals—Jacqui and Henry had little sense of what could be troubling him. "They were seeing signs something was wrong, but they couldn't put their fingers on it—it's the unthinkable," says Jill Talus, a close friend of Jacqui's with a child around Joel's age. "How do you even go there? It's almost easier to believe your kid has cancer than to think it's sexual abuse."

Jacqui and Henry saw Henry's brothers several times a year: One summer, Larry spent a lot of time helping them renovate the house. Howard and his wife, Fern, a petite woman who worked for years in a dentist's office, visited on holidays. When Larry's son Stewart needed to save some money and pull his act together, Jacqui and Henry took him in. A few months later, after finding blood in Joel's stool, Jacqui took her son to the doctor, who didn't sound any alarms. Only after the incident with the mask was she concerned he was being harmed. She whisked Joel off to another doctor; when she returned, Stewart was gone, leaving his belongings behind.

A FAMILY AFFLICTED: From left, police mug shots of Lawrence Nevison, his son Stewart, and Howard Nevison.

Joel never seemed the same after that: He tried to throw himself in front of a car; he was angry and out of control. Jacqui started spending less time at the production company, and more with Joel and Laura (also not her real name), his younger sister by three years. In therapy, it all came out. Eventually, in October 1998, Jacqui walked into a police station to talk about what they'd learned.

The assertions in the affidavit of probable cause supporting Howard's arrest are grim: that Howard partially penetrated Joel and pinched his penis (causing the bruise), threatening to kill him if he talked; that Larry licked his genitals, and that Stewart "pulled his pants down, got on top of him, and rubbed his penis back and forth." The affidavit also states that Stewart penetrated Laura with his finger.

"I HAD NO REASON TO DISBELIEVE what my son said when he told me," says Henry, "because Howie did the exact same thing to me. It wasn't like 'What is this bizarre thing you're saying about a member of my family?' I was horrified—suddenly it was like a switch turned on in my head and I started to remember vividly the pain."

Henry believes that someone may have abused Howard, inflicting an earlier sin, if not the original one. But who that might be, he doesn't speculate. The Nevison parents, Mervin and Sylvia, started their family in Strawberry Mansion, then a comfortable, close-knit Jewish community in Philadelphia. Both Mervin's and Sylvia's fathers were cantors; Henry was told neighbors used to come by to hear his maternal grandfather recite the Shabbat prayers on the stoop.

Mervin was a grocer, a mild man who suffered a heart attack at 40, then never worked again and stayed home with the kids. ("It wouldn't have been him," says Henry. "He hated confrontation.") Sylvia, who supported the family as a seamstress, was more assertive (her first words upon meeting Fern were, "Nice to meet you, Howie's not getting married until he goes to Europe," where she hoped he'd launch his career).

Henry says that Howard, already a student at the Curtis Institute of Music, one of the country's most prestigious music conservatories, penetrated him when he was about 8, in the bathroom, up against the cold tub, as his parents watched TV on the floor below. "It was probably Walter Cronkite," he says. "It doesn't take long. I was seeing stars. I remember praying and hoping it would end." He claims it happened on one other occasion; a third time, he slipped away. Within the family, to his brothers, Howard was cruel and sadistic, Henry says, adding, "I don't think anyone outside the family ever saw it."

Henry says his own experience with his two brothers helped him understand Joel, but also intensified his feelings of responsibility for the terror his son endured. "Imagine the guilt that I have to live with," he says. Another flush of red, then a quick fade.

The possibility that Henry, too, could well be a recipient of whatever behavioral "virus" might have afflicted his family was not lost on the police, who briefly looked into Henry's relationship with Joel. They submitted him to a polygraph test, which he passed, confirming one he'd taken independently. After questioning Joel repeatedly on the matter, they ultimately ruled Henry out as a suspect.

Henry himself says that for a long time, he was afraid to have children, unsure, at some level, of the kind of father he'd be. He says he was troubled to see the way Larry beat up on his own kids, impulsive behavior Henry now chalks up to sexual humiliations Larry says he suffered at Howard's hands. "I didn't have children with my first wife," says Henry. "I really believe it's because I was afraid of being abusive. I was afraid of repeating, of doing the very thing . . . I think there's a part of us that we're afraid is a dark corner, and we don't want to put ourselves in situations where we might reveal it."

OF THE THREE SONS, HOWARD seemed to be the golden one. After graduating in 1965 from Curtis, he eventually moved to New York with Fern. For nearly fifteen years, he tried to make it in the opera world while making a living as a cantor at Progressive Shaari Zedek Synagogue in Brooklyn and in the choir at Stephen Wise Free Synagogue, near Lincoln Center. Eventually it became clear that the Met wasn't about to tap him. The opportunity at Emanu-El, which came up in 1978, provided a level of prestige and security that made it easier for him to relinquish his operatic ambitions. It apparently didn't matter to Emanu-El that he had no seminary training. He sang, as one Curtis classmate described him, "like a pint-size Robert Merrill." His voice was particularly prized because the temple's Friday-evening Sabbath service is broadcast weekly over WQXR-FM.

Outside of social *(continued on page 62)*

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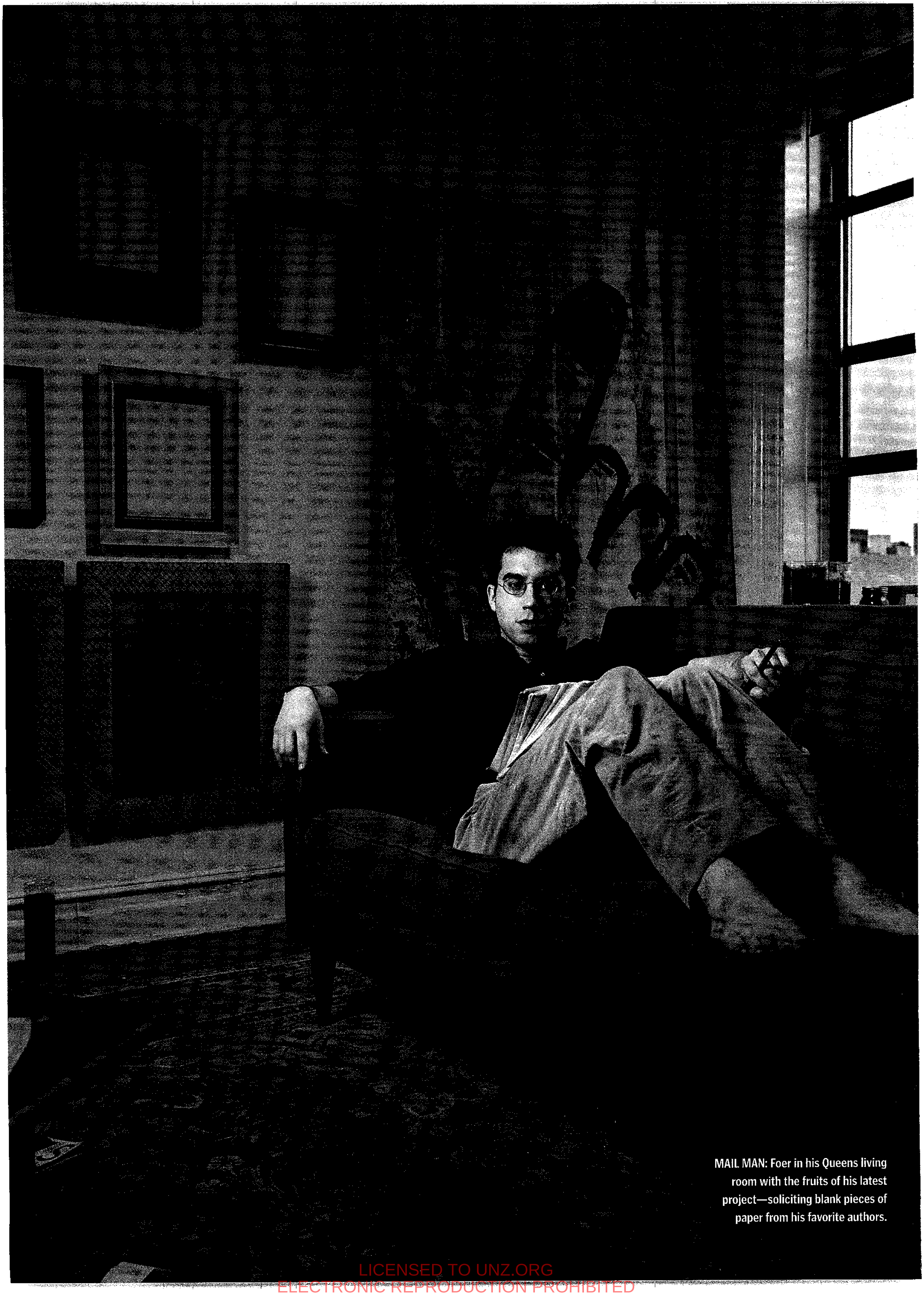


MAIL MAN: Foer in his Queens living room with the fruits of his latest project—soliciting blank pieces of paper from his favorite authors.

A Fan's Notes

Since the age of 11, Jonathan Safran Foer has been bombarding big-name writers with eccentric fan mail. Now, with the publication of his first novel, *Everything Is Illuminated,* he's poised to get some of his own. By Sarah Bernard

JONATHAN SAFRAN FOER IS A MAN WITH A mission: to secure the biggest P.O. box he can find. As he hurries along 37th Avenue in Jackson Heights, he points to his new mail drop. "I *love* this post office," he says, vibrating with the kind of geeky excitement most 25-year-olds reserve for Jennifer Connelly Websites. The mailbox in the lobby of his nearby apartment building, he explains, isn't large enough. "I sent myself a letter," he says, opening the post-office door, "so I can see if it works."

Ever since Dave Eggers elbowed Bridget Jones off the bedside table, the publishing industry can't seem to get enough of twentysomething male authors with a taste for the post-ironic. This is especially true of Foer, the latest literary neophyte to be crowned with a $500,000 advance and a major marketing plan. Forty thousand copies of *Everything Is Illuminated,* the intensely inventive first novel he wrote when he was just 20, hit stores this week; next week he's off on a 38-city book tour.

As it turns out, the supersize P.O. box is related to the tour: Foer doesn't just want to collect fans—he wants pen pals. For the past two weeks, he has been stuffing 5,000 Ziploc bags with gold pencils and four-by-six preprinted cards to hand out at his readings. The idea, which he calls "the self-portrait project," is that people will draw or write about themselves on the cards, then send them back to his new mailbox to keep the dialogue going. "I stuffed 600 the other night," he says proudly. "Nicole doesn't know it yet"—Nicole Aragi is his powerhouse literary agent—"but she's going to be doing some, too."

EVERYTHING IS ILLUMINATED IS ABOUT THE Holocaust's effect on survivors and their families. It's told in three interlocking narratives, including one about someone named Jonathan Safran Foer who travels to Ukraine in search of the young woman he believes saved his grandfather from the Nazis (true). There's also the story of Alex, Foer's Ukrainian translator (not true), who speaks in a comic broken English, à la Steve Martin's Wild and Crazy Guys. The third thread is a magical-realist history of Trachimbrod (true in name only), the town where Foer's grandfather is from. As his Princeton thesis adviser, Joyce Carol Oates, explains, "Jonathan's a natural surrealist. The solemnity is not the main point. There's an exuberance that's almost farcical at times."

His inner Chagall, however, is well masked. The phrase *nice Jewish boy* seems to have been invented to describe Foer. He even admits to calling his grandmother every Sunday and keeping in close touch with his two brothers and his Washington-based parents, a public-relations executive and an antitrust researcher. "My parents are creative in the way I most admire," he says, "which has nothing to do with the outside world. It has everything to do with what they think is fun."

FOER'S OWN IDEA OF FUN IS BOMBARDING people with mail. "It started pre–bar mitzvah, that's the Mendoza line in my life," he says. "When I was 11, I'd send things to girls at sleep-away camp. Once, I sent a letter to the lead singer of Pavement," he says. "I used to sleep with a picture of the 1984 Olympic gymnastics team under my pillow." His current project is writing to famous authors asking them for the next piece of paper they'd be writing their work on. "You can get anybody's address if you really want to," he notes. There is graph paper (Paul Auster), accounting paper (Helen DeWitt), stationery (Susan Sontag), even scrap paper folded in half (Joyce Carol Oates). Each piece is carefully framed and now hangs in his living room. "It's the kind of idea that gets better the more there are because they start speaking to one another. I started thinking about myself being somebody who has many, many more blank pages ahead of him than written pages behind him."

Actually, not all of the pages ahead of him are blank. Book No. 2 features a museum devoted to an American writer from the thirties whose celebrated diaries are overshadowed by another famous World War II memoirist. "Basically, Anne Frank runs this guy out of town," says Foer. "That's the story." Instead of spending his advance on a beach vacation, he's been hauling his laptop to the public library every morning to make sure he completes it before the onset of his mammoth tour: "If I write another book and another book after that and another book, then everything will be okay. That's what I worry about."

FOER HAS A SPECIAL BRAND OF ECCENTRICITY. Eschewing the New York literary circuit, he rejected the offer of a launch party. He prefers instead to spend hours in intense literary discussion, often with his framers. When they first worked on the blank-paper project, they laughed at him; now they read the authors' books and make their own suggestions. Foer has also added high-school visits to his tour itinerary in each city. "That way the kids see they could write a book, too."

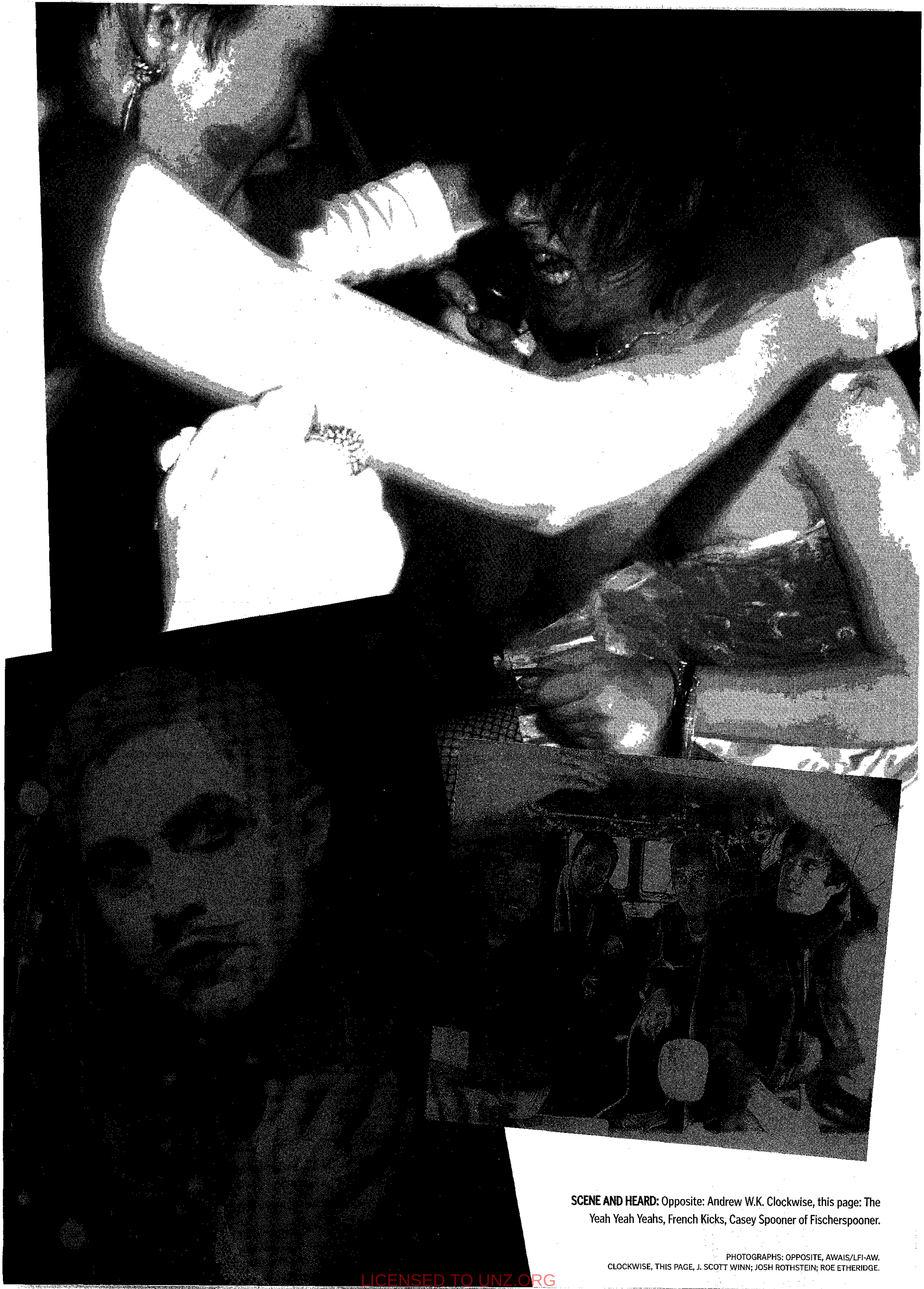
At Princeton, he came up with the idea for an anthology inspired by the collage artist Joseph Cornell, called *A Convergence of Birds.* With neither agent nor contract, Foer put together a contributors' list that read like the guest book at a George Plimpton party, purely on the strength of his own creative solicitations: Charles Simic's was typed on an old player-piano scroll; Rick Moody's was printed on a transparency Foer laid over a photograph of a deer in a forest. "It's amazing the shit you can put in your printer," he remarks.

But Foer's aggressive imagination is not confined to the page. The artist Sam Messer hung one of Foer's portraits in a show he curated. Friends who ask him to sign their copies of *Everything* often have them returned with the first few pages cut into the shape of his hand or bolted shut with a screw. When he thinks of something else he'd like to add, he asks for them back.

CONSCIOUS OF SOUNDING PRETENTIOUS, FOER says he's only just becoming comfortable with the title *writer:* "It made me giggle. Even the word *novel* was so funny." Determined not to go the "pre-professional route" of grad school, he was working as a receptionist at a P.R. firm when at 23 he decided to send

(continued on page 100)

PHOTOGRAPHED BY BEN BAKER



SCENE AND HEARD: Opposite: Andrew W.K. Clockwise, this page: The Yeah Yeah Yeahs, French Kicks, Casey Spooner of Fischerspooner.

PHOTOGRAPHS: OPPOSITE, AWAIS/LFI-AW.
CLOCKWISE, THIS PAGE, J. SCOTT WINN; JOSH ROTHSTEIN; ROE ETHERIDGE.

FOR THE FIRST TIME IN ALMOST TWENTY YEARS, THE CITY'S MUSIC SCENE IS STOCKED WITH INVENTIVE LOCAL BANDS, PACKED ROCK CLUBS, AND HAPPILY HUNTING A&R EXECS. THE STROKES WERE JUST THE TIP OF THE ICEBERG. BY ETHAN BROWN

NEW YORK ROCKS

"I NEED MORE BEER!" SHOUTS KAREN O, THE LEAD singer of a punky trio called the Yeah Yeah Yeahs, to the crowd packed into Brownie's. The audience is far from the typical Avenue A indie-rock scenesters—it includes editors from *Spin* and *Rolling Stone* and legions of A&R representatives from major labels like MCA and Atlantic Records. The industry *machers* stand in stunned silence, until one brave soul passes Karen O a couple of Rolling Rocks. She wipes strands of her dyed-black hair from her face and guzzles the beer (much of which ends up on her New Wavey white tie) and then launches into "Mystery Girl," a song that has all the great strutting, punky cockiness of the band's five-song debut, *Master*. • It's a scene that's repeated in Manhattan nightclubs just about every week, but in a sharp departure from recent music-business history, where such bands-on-the-verge have hailed from Seattle, Berkeley, or even Des Moines, the Yeah Yeah Yeahs are from New York. And they're not alone. • Lowered rents, a new, more nightlife-friendly mayor, and a sense of frustration with an industry dominated by teen pop and secondhand grunge have created a musical moment in which New York matters again. "There's definitely a whole 'New York is back' vibe happening," says Casey Spooner of electro-pop act Fischerspooner, who recently signed a deal with Ministry of Sound (one that music-biz insiders put at $2.5 million). "It's a post-Giuliani thing, it's people bouncing back from 9/11, it's all of these great places to go dancing or see a band in Brooklyn." Yeah Yeah Yeahs guitarist Nick Zinner sees history repeating itself: "What's happening

PLUS: THE TOP TEN NEW ACTS

now reminds me of what happened in New York from 1979 to 1982 or so," Zinner says, referring to an era when the city's music lovers could take in everything from early hip-hoppers like Grand Master Flash to post-punkers like Television. "People are taking chances across the board, and as a result, a lot of the bands people are talking about really are high-caliber."

"WHAT'S HAPPENING NOW REMINDS ME OF WHAT HAPPENED IN NEW YORK FROM 1979 TO 1982 OR SO," SAYS THE YEAH YEAH YEAHS' NICK ZINNER. "PEOPLE ARE TAKING CHANCES ACROSS THE BOARD, AND AS A RESULT, A LOT OF THE BANDS PEOPLE ARE TALKING ABOUT REALLY ARE HIGH-CALIBER."

Critics and A&R executives agree. "There are more good-to-great bands in New York now than there have been since the mid-to-late eighties," according to *Rolling Stone* music editor Joe Levy. "It's been years since things were this vibrant in New York," says Peter Edge, the A&R executive with Clive Davis's label, J Records, who signed Alicia Keys. More important, "New York has several bands right now who have the potential to be both culturally important *and* commercially successful," says Tom Sarig, executive vice-president of A&R at MCA Records, home to Mary J. Blige, among others, "which is an A&R's dream."

The breakout success of the Strokes, who have become such a phenomenon in Europe that Iceland Air recently promoted a "Strokes Vacation" (round-trip airfare to Iceland and tickets to see the band in Reykjavik), may well be fueling the speculative talk about the New York scene in the music business. But Gotham's music makers are a highly uncategorizable bunch, including everyone from anarchic rocker Andrew W.K. to arty pranksters the Moldy Peaches—a far cry from the fashionably distressed post-punk of the Strokes.

And unlike in years past, the center of this perfect-storm convergence of New York acts is Brooklyn. In addition to playing a more traditional role as a haven for refugees from Manhattan rents, the borough is nurturing new acts and new scenes thanks to clubs like Luxx, Warsaw, and North Six. "Brownie's has been hounding me, but I'm dying to play Warsaw," says Hamilton Leithauser, lead singer of the Walkmen, a much talked-about New York act whose sound resembles the airy sprawl of early U2. "There's such a great vibe there." Zinner has a similar take—"It's more fun to play a loft party in Brooklyn," he says—and Spooner makes an even bolder Brooklyn-centric declaration: "I started making music and performing," he says, "because there was nowhere to go dancing except for big, shitty clubs in Manhattan."

Nevertheless, Manhattan is still where bands play to be seen—and possibly signed. It's several weeks after the Yeah Yeah Yeahs' gig at Brownie's, but at the East Houston Street club the Mercury Lounge, the setup is eerily similar: The Walkmen play to a room so uncomfortably packed that raising a drink to one's lips is nearly impossible. The industry-heavy crowd includes a co-president of Atlantic Records, and the vibe is predictably reverential, until a heckler yells, "Play another Strokes song!" The audience laughs in approval; lead singer Leithauser is so stunned by the remark that he doesn't even offer a comeback. "I thought it was funny," Leithauser says later. "The New York scene has become like a rowdy high-school class."

Indeed, Leithauser's throaty croak does resemble the Strokes' Julian Casablancas, but more tellingly, the joke illustrates the inescapable shadow the Strokes cast over New York bands. Just about every article about the Yeah Yeah Yeahs, for example, begins with the fact that Albert Hammond Jr. of the Strokes wore a Yeah Yeah Yeahs button on *Saturday Night Live*. Zinner is appreciative of the nod but wants to keep his distance. "People are looking for the next Strokes," he grouses. "We're not it."

The question of whether these acts will follow the Strokes into superstardom is something of a preoccupation in the New York scene, even if band members themselves are realistic about their chances in the music business, which has become increasingly cautious about taking on challenging acts (even cultishly popular artists like Tori Amos and Björk, for example, are considered money-losers). "We've been talking to some majors, but they talk in such a roundabout way about everything that it's

STROKES OF LUCK: From top, the Walkmen, Longwave. Opposite: The Moldy Peaches.

hard to understand what they're up to," Leithauser says. "In the end, I don't care where we go, I just want to play music full-time." Zinner of the Yeah Yeah Yeahs strikes a similarly cautious note. "We're psyched about the attention, but we're definitely a little apprehensive too," he says. "We're putting off deciding about what we're doing label-wise until we get back from Europe." Casey Spooner, however, is unapologetically in the Madonna-esque, I-want-to-rule-the-world category. "The underground is overrated," he sniffs. "I want our music to be heard by all the kids pining away for the glamour of New York in their bedrooms."

THE TOP TEN:

1. ANDREW W.K.: With the raucous punk-metal of songs like "Party Til You Puke," Andrew W.K. is the most loutish thing to happen to rock since Sham 69 shouted "We Got a Fight." Not surprisingly, the grizzled rocker (who, ironically, was first discovered playing at the Astor Place Starbucks) is already a huge star in Europe, thanks to live shows so anarchic that he's left drenched in sweat or even bloodied.

2. FISCHERSPOONER: This sprawling pop-performance art troupe is headed by two Art Institute of Chicago alums whose amazing live show (part vaudeville, part *Blade Runner*) has helped them rise from playing galleries like Gavin Brown's Enterprise to becoming the music-biz darlings of 2002. Even if their spiky, after-hours electro sound doesn't translate in the mainstream, the thought of major labels shelling out millions for former performance artists is a rock-and-roll swindle worthy of the Sex Pistols.

3. FRENCH KICKS: Their upcoming full-length debut, *One Time Bells*, offers twitchy power-pop with a kaleidoscopic blend of influences (from Doors-like organ stomp to sixties-style surf-pop), all delivered with a sneer worthy of Joe Jackson or "I Don't Like Mondays"-era Bob Geldof.

4. THE HORRORIST: The nom de plume of Oliver Chesler, an electronic-music producer whose darkly hilarious songs like "One Night in NYC" and "Mission XTC" have earned him pop-chart success overseas and high-profile admirers like legendary A&R man and Oasis mastermind Alan McGee.

5. THE LIARS: Some New York bands offer reverent riffs on the post-punk period, but the Liars gleefully mash up any number of eras, including punk, hip-hop, and New Wave. Their debut album (released in October 2001) also has one of the best titles to come along in a while: *They Threw Us in a Trench and Stuck a Monument on Top.*

6. LONGWAVE: Though it just concluded a tour with the Strokes in Europe, there's nothing ironic or arch about Longwave, a band whose confessional songwriting style and grungelike quiet-loud guitar dynamics might endear them to fans of Creed.

7. THE MOLDY PEACHES: They emerged from New York's anti-folk scene (and they too have toured with the Strokes), but the Moldy Peaches are so absurdist, so completely off-kilter—songwriting obsessions include bowel movements, downloadable pornography, and bunnies—that they make just about everyone around them look staid by comparison.

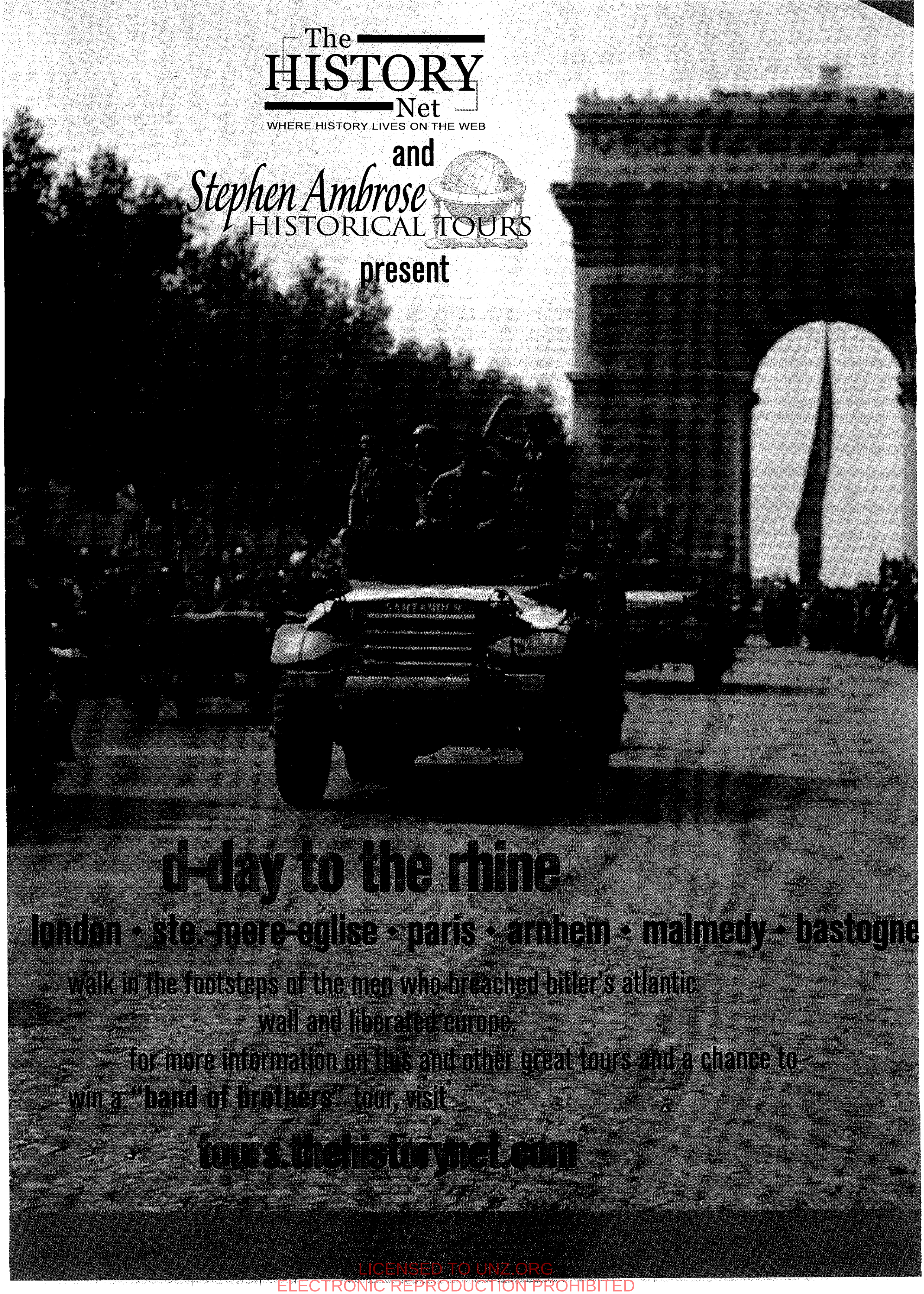
8. RADIO 4: They take their name from a song by Public Image Ltd., and, like Johnny Rotten's notoriously experimental post-punk act, Radio 4 bring a dubby, electronic sensibility to rock. Their soon-to-be-released sophomore album, *Gotham!*, proves that Radio 4 are the most sonically adventurous of New York's new wave.

9. THE WALKMEN: Some of its members may hail from Jonathan Fire Eater—the overly hyped band of yesteryear whose DreamWorks debut flopped—but don't hold that against them: The group's signature is the sort of spacious rock that made U2 albums like *Boy* so inspiring. And even if their just-released, first full-length album, *Everyone Who Pretended to Like Me Is Gone*, can feel elliptical in parts, songs like "We've Been Had" and "Wake Up" absolutely soar.

10. THE YEAH YEAH YEAHS: The talk from critics and A&R execs has got them pegged as the next Strokes. But the group's warped garage rock has a lot more in common with the Cramps or the Pixies. Though their sound is underground, their lead singer, Karen O, is one of the most charismatic women in pop this side of Gwen Stefani.

HOT LABEL: StarTime International. Founded by former booking assistant Isaac Green in September 2000, this Brooklyn-based imprint has a roster so consistently stellar—signees includes the Walkmen, French Kicks, and Beach Boys–esque songwriter Brendan Benson—that it calls to mind powerhouse indie labels of yore like Sub Pop and SST. ■

PHOTOGRAPHS: FROM TOP, JOSH ROTHSTEIN; ALYSSA SCHEINSON. OPPOSITE, PIETER VAN HATTEM/CPI.



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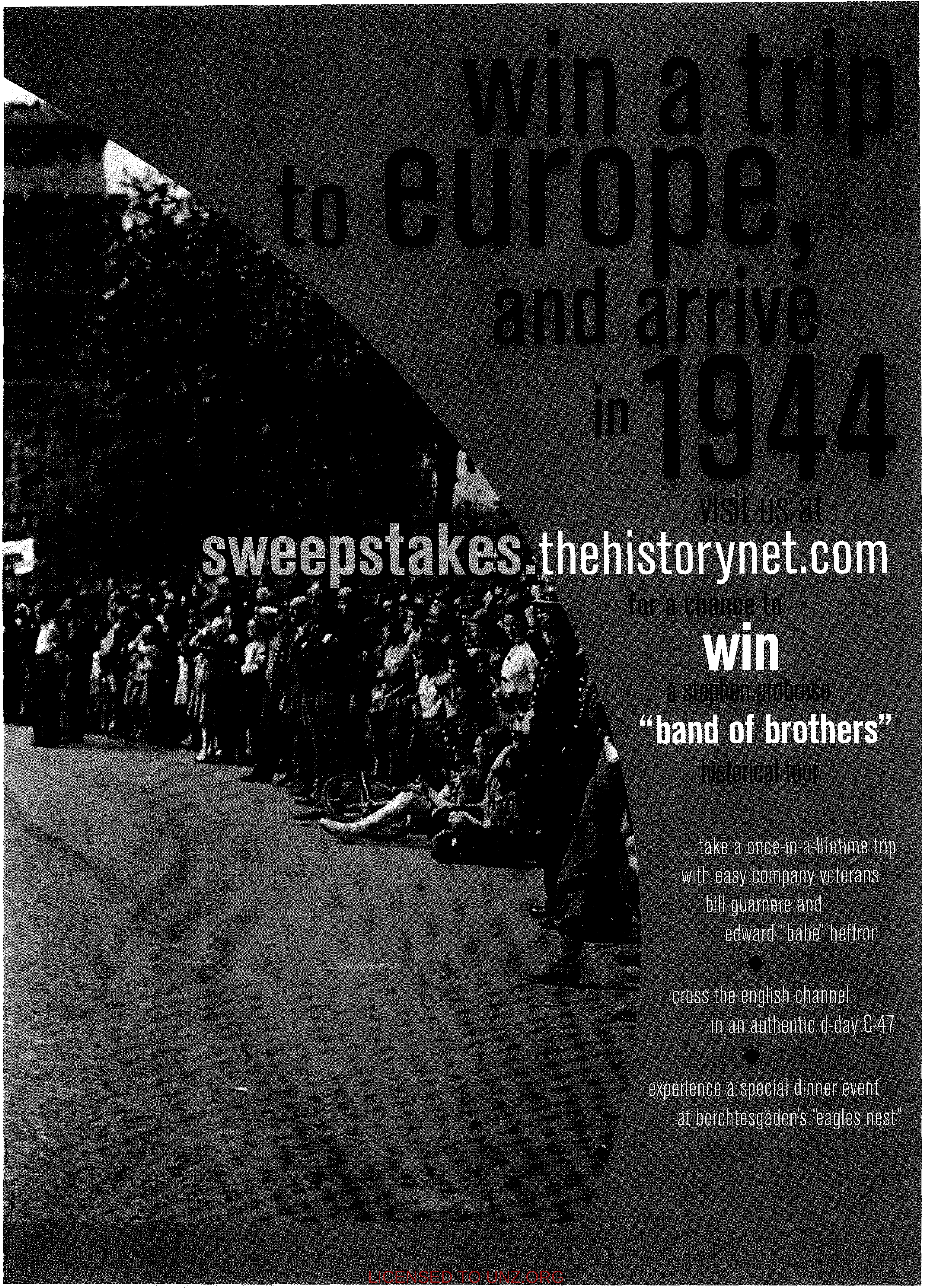

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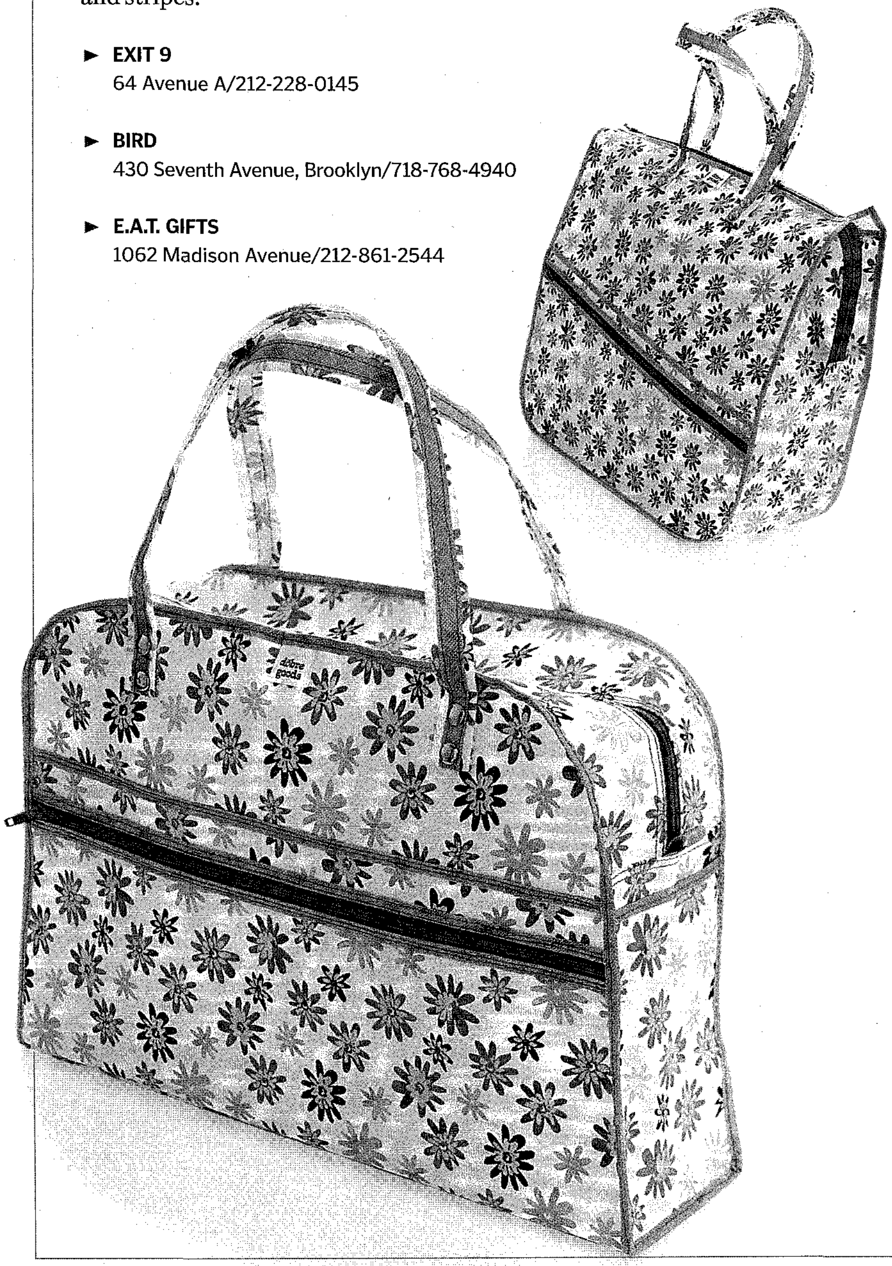
RIMA SUQI

Czech These Out Malia Valchar's new collection of bags, called Dobre Goods, was inspired by piles of kitschy vintage fabrics she picked up from a factory outside Prague. There are makeup bags, diaper bags, gym bags, beach bags, even huge carry-ons, all made from water-resistant cotton-polyester with plastic backing. Prices range from about $12 to $80; patterns include fruits, florals, and stripes.

► **EXIT 9**
64 Avenue A/212-228-0145

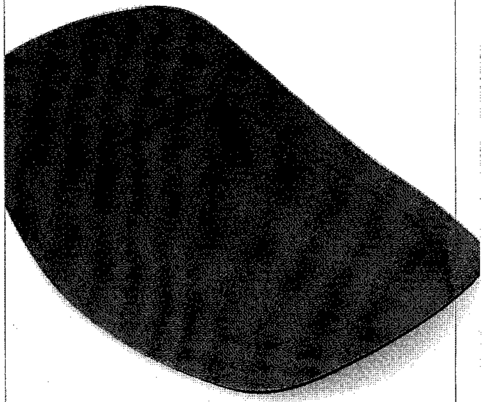
► **BIRD**
430 Seventh Avenue, Brooklyn/718-768-4940

► **E.A.T. GIFTS**
1062 Madison Avenue/212-861-2544



China Girl The folks at Greenbeads must feel there's no use crying over a broken plate—they set shards of smashed antique ones from the nineteenth century in sterling silver, and give them new life as pendants. The pendants come in various sizes and hang on either single or triple strands of various semiprecious stones—this one is green peridot ($198).

► **HENRI BENDEL**
712 Fifth Avenue, at 56th Street
212-247-1100

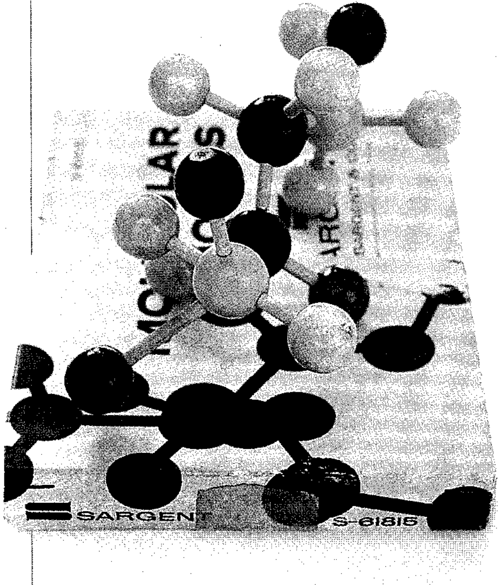


Step Up to the Mat

Truck's new floor-mats are made of bonded leather that's stain-, water-, and even stiletto-resistant (really—we tested it!). ABC carries the two-by-three-foot mats in two colors, in its Modern Link department on the second floor ($240).

► **ABC CARPET & HOME**
888 Broadway, at 19th Street
212-473-3000

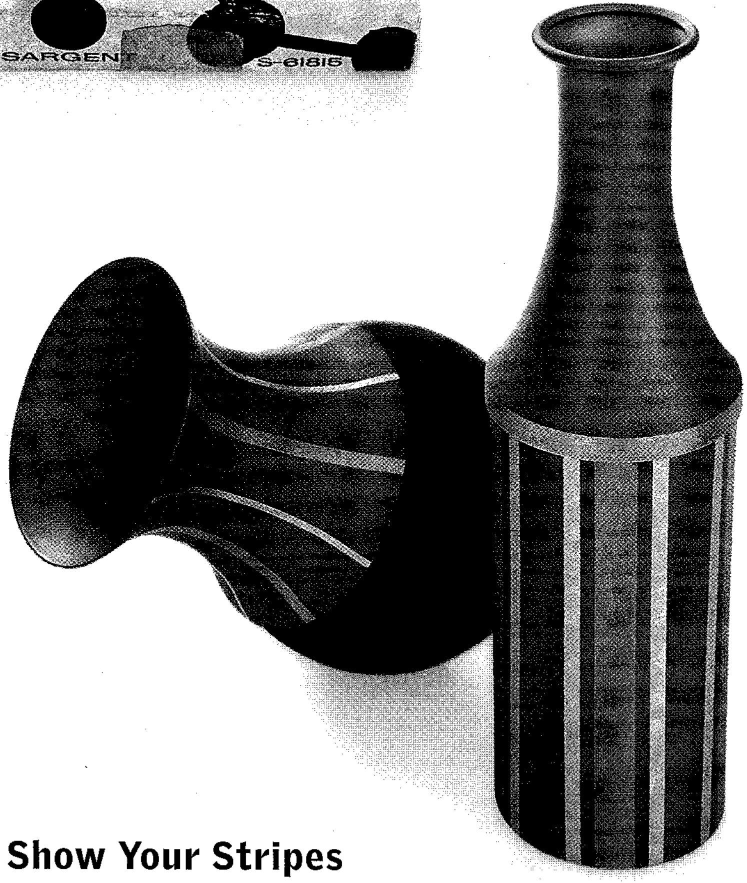
PHOTOGRAPHED BY ANTONIS ACHILLEOS



Good Chemistry

Steven Sclaroff's new West Village shop sells lighting he designs, vintage furniture, and what he calls "smalls," little knickknacks for people who don't need, say, a side table or a sofa. We particularly like the vintage molecular models. Made of wood, these were probably used by chemistry students in the fifties—and fiddling with them is addictive ($125).

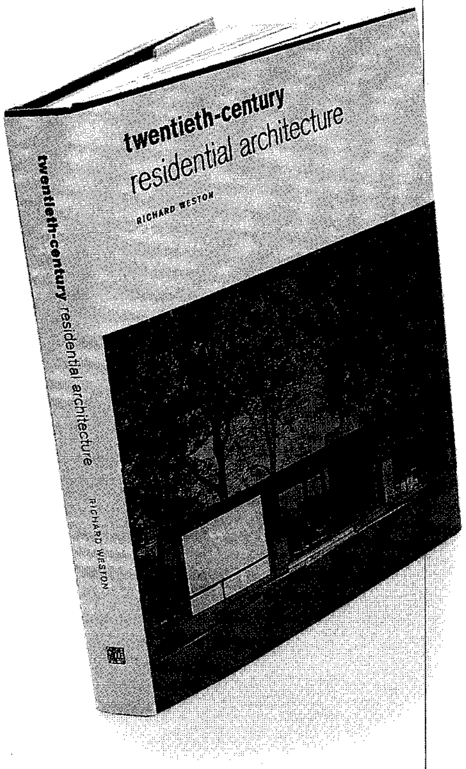
► **STEVEN SCLAROFF**
801 Greenwich Street/212-691-7814



Show Your Stripes

Babette Holland trained in ceramics but has always worked in metal. Her latest collection of "metal pottery" includes aluminum vases inspired by artists like Russel Wright. Each super-light, super-fragile vase is handmade in Brooklyn. Available in six solid colors or three stripes, with choice of ten shapes and four lamps ($80–$270).

► **MXYPLYZYK**
125 Greenwich Avenue; 212-989-4300



Masters of the House

Don't know Wright from wrong? Richard Weston's new book, *Twentieth Century Residential Architecture* (Abbeville Press), is a Who's Who of contemporary architecture that will thrill neophytes and longtime collectors alike. The 400 photographs, drawings, and plans include history-making homes by every heavy-hitter of the twentieth century, from Charles Rennie Mackintosh to Eileen Gray, R. Buckminster Fuller to Jean Prouve, Philip Johnson to Tadao Ando ($75).

► **URBAN CENTER BOOKS**
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Hit the Nails

Are your feet in no shape to face the light of day? Start spring on the right foot with one of these specially discounted pedicures.

YOUR DRY, TIRED FEET HAVE been tucked away in boots for months—and now they're in no condition to slip into spring's cute, strappy sandals. Fortunately, each of these top day spas has agreed to buff and polish your feet into shape for only $20. So pick a place, bring this page to your appointment, and go have your nails done. This offer is good for one pedicure per salon until May 31.

Oasis on Park has everything from standard massage rooms to a floatation tank. Its Robert Stuart Salon does nail treatments—and it's offering you a citrus pedicure that usually costs $45. 1 Park Ave., near 32nd St. (212-254-7722).

Dorit Baxter promises that her salon's salt-scrub pedicure will soften up really tough feet. It's more than just nail grooming, she says: It gets rid of cracked skin (usually $39). Monday through Thursday only. 47 W. 57th St., third fl. (212-371-4542).

Woodstock Spa & Wellness Center won't polish nails, but it will soak, buff, and massage them. The revitalizing foot treatment (usually $70) includes a lavender-scented soak, paraffin dip, and foot massage. Benjamin Hotel, 125 E. 50th St., third fl. (212-715-2517).

Haven, a cozy, basement-level SoHo salon with a rustic, country-living-room feel, is offering a deal on the basic European pedicure, which takes 45 to 50 minutes (usually $30). 150 Mercer St. (212-343-3515).

The Away Spa & Gym at the W Hotel's spa pedicure is a standard but very thorough treatment that includes a soak, buff, and polish (usually $40). Monday through Thursday only. 541 Lexington Ave., near 49th St., fourth fl. (212-407-2970).

Isabella Day Spa & Electrolysis is bright, cheery, and perfect for post-shopping pampering. You'll get a basic pedicure that includes a whirlpool soak, exfoliation, and a foot and leg massage (usually $30). Monday through Thursday only. 794 Lexington Ave., near 61st St. (212-832-0431).

AJA MANGUM

Picks of the Week

Devereux-Ferguson LLC. has beautifully trimmed, down-filled decorative pillows for 70 percent off ($45–$200). 304 W. 90th St., Ste. 1F (212-362-3761); A.E.; Fri. 10-8, Sat. 9-6; 4/12-4/13.

White+Warren's fine knitwear, sold at high-end shops like Henri Bendel, is on sale for half off ($20–$100). 80 W. 40th St., third fl. (212-754-1400); A.E., M.C., V.; Thurs., Fri. 8-6; 4/11-4/12.

Meurice Garment Care is taking 25 percent off leather and suede cleaning and restoration prices; shearling coats were $250, now $187.50. For store hours and locations, call 800-240-3377; A.E., M.C., V.; 4/8-4/20.

Gruen Optika's eyeglass frames and sunglasses from Cutler and Gross, Oliver Peoples, and others are 75 to 90 percent off ($25–$75). 1076 Third Ave., at 64th St. (212-751-6177): A.E., M.C., V.; Mon.-Sat. 10-6, Sun. noon-5; 4/12-4/28.

Angel Zimick and other designers have luxe home and fashion accessories (usually sold at trendy boutiques like Intermix and Calypso) for up to 70 percent off ($15–$250). 27 W. 20th St., Room 701 (718-260-9210); cash only; Wed., Thurs. 11:30-7; 4/10-4/11.

Joan Vass has everything from glamorous silk dresses to casual linen trousers for up to 70 percent off ($30–$600). 36 E. 31st St., third fl. (212-213-0405); A.E., M.C., V.; Thurs. 10-5; 4/11. ■

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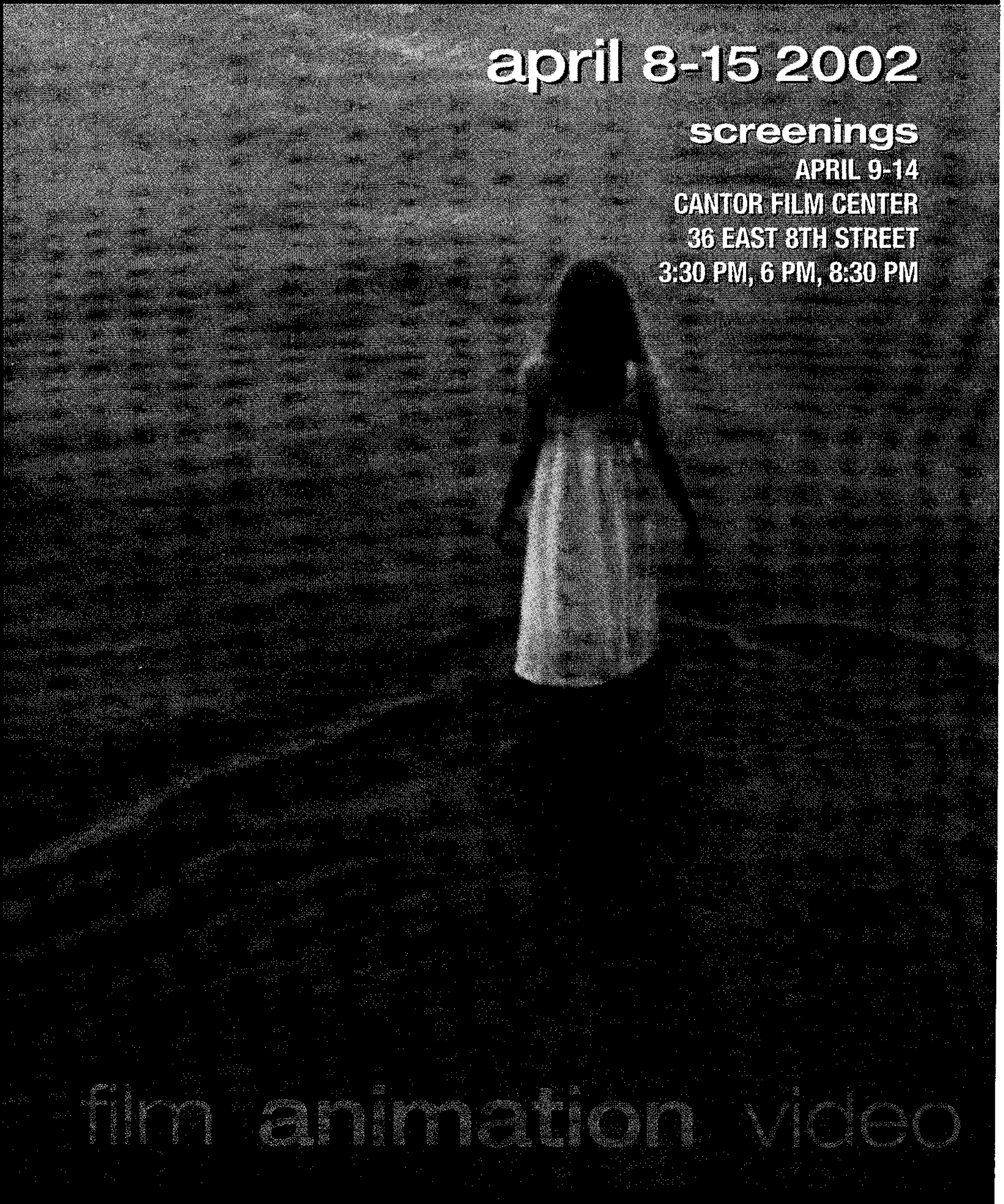

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Tickets can also be purchased at the door for $30 with your American Express Card (No other credit or debit cards will be accepted).

The New Ritz-Carlton is conveniently located in downtown Manhattan. Take the 4 or 5 train to Bowling Green. The hotel is located two blocks west of the Bowling Green stop.

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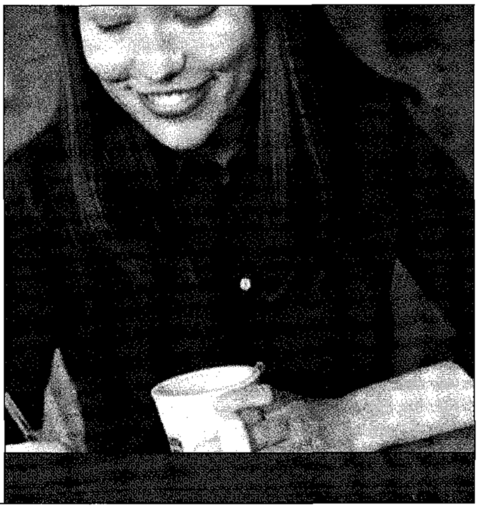
AMERICAN EXPRESS

SUMMER EDUCATION

2002

School's "in" for Summer. It's been a long, difficult, albeit mild winter. Summer school may be the best way for New Yorkers to get a grip on all that has happened or, better yet, to get away from it all. There is a profusion of courses on politics and foreign relations, especially Arabic studies, along with practical courses for career changers and for entrepreneurs looking to get back on their feet.

For many busy professionals, summer has become the right time to head back to campus to pick up a credential, work on a new career, or take a course just for fun. Use this summer to learn Spanish at Fordham, or take an online screenwriting course at the Gotham Writers' Workshop. Just for fun, why not take a cooking class at The New School, a wine course at The French Culinary Institute, or study Palladian villas at the New York School of Interior Design or The Institute of Classical Architecture? Use this summer to finally learn how to play piano at The French-American Conservatory of Music, or get over your public-speaking phobia at TalkPower Seminars. New York University, one of the nation's largest Continuing Education programs, offers a course in just about everything, from international terrorism to database management. Or get an Ivy League-caliber education or an advanced degree at Columbia University.



New York University School of Continuing and Professional Studies, 7 E. 12th St., 11th floor, 998-7080; www.scps.nyu.edu

Because of innovative programming at NYU's School of Continuing and Professional Studies (SCPS), it's no longer a difficult "either-or" choice of beach or campus, novel or textbook. Flexible scheduling and fast-track sessions leave time for trips to the beach as well as class—for career starters, career changers, and for established professionals looking to improve their résumé. SCPS offers more than 1,700 individual courses in everything from arts and humanities to business and technology, along with professional certificates, and master's and undergraduate degrees. "Our summer session is an opportunity for professionals to work on career development," says David F. Finney, the school's dean. "SCPS programs encourage young professionals to add to their credentials, and our leadership programs and M.S. degrees help mid- and high-level managers build their management abilities. In addition, many adults who never earned or finished a degree come back to college in the summertime."

NYU's "Career Change Workshop" and "Individual Career Counseling and Testing" helps place new or returning students. Through the McGhee Division, adults who want to start or

Beverly Hood Allen
Creative Services Director

Christy Casamassima
Editor

Lory Conklin
Research

Segal Savad Design
Creative

Jason Forsythe
Writer

finish a degree can use the summer to test the waters. Meanwhile, Summer Intensives meet from one to four weeks, four to six days a week. "Exquisite Body" students become part of a production team creating an experimental digital film at Center for Advanced Digital Applications. "Leadership Studies," another Summer Intensive, helps managers and executives develop leadership skills. In "E-Security Essentials," students work in mock settings that simulate real-world cyber attacks.

There is also a wide selection of foreign language courses, including Italian, Arabic, Spanish, French, as well as a broad array in liberal arts, including "Children's Television Writing Workshop," "Book Packaging" and "Animation," to name a few. "Oracle Database Management," "Structuring a Real Estate Deal," and "Certificate in Financial Planning" appeal to career-oriented professionals. "Global Politics: A World Transformed, International Terrorism and America's War with Al Qaeda," and the conference "Art in the Age of Uncertainty" were created in the aftermath of September 11. Through The Virtual College™, students can avoid campus altogether and take courses online. Offerings range from "Fiction Writing I" to "The Math and Finance of Direct and Internet Marketing" to "Legal Issues in Electronic Commerce."

SCPS is already promoting a new Master of Science in Construction Management, which joins a core of 10 master's programs this fall.

NEW YORK UNIVERSITY

Our summer session is a great opportunity for professionals to work on career development.

Continuing Education at Columbia University, 2970 Broadway at 116th Street, Lewisohn Hall, 854-9699 or 854-8939 for a catalog; www.ce.columbia.edu

Continuing Education at Columbia offers the quality and rigor of an Ivy League education to students wishing to tailor their education to fit their individual academic, professional or enrichment needs. Students may enroll in undergraduate and graduate courses offered by more than 40 academic departments and programs in the Arts and Sciences attended by matriculated Columbia students. They can also choose one of the structured post baccalaureate programs, or pursue professional advancement through a certificate program. Instructors teaching in the specialized certificate programs are practicing professionals in their fields.

COLUMBIA UNIVERSITY

Instructors teaching in the specialized certificate programs are practicing professionals in their fields.

A particularly timely credit offering this summer is the Columbia Arabic Summer Program, an intensive first-, second-, and third-year intensive Arabic-language course that takes advantage of New York's many Arabic cultural and social activities to reinforce language learning. State-of-the-art technology in the classrooms permits regular use of tape recordings, videotapes, films, the Internet, and television and radio broadcasts received directly from numerous Middle Eastern stations.

Columbia's newest program, to begin this fall, is strategic communications, a nine-course program that combines theory with practice, with an emphasis on integrated communications. The program is intended for public relations, advertising, corporate and non-profit professionals—but also welcomes those just entering the communications field. Three courses will be offered in the fall: "Strategic Communications in the 21st Century," "Introduction to Marketing Research," and "Writing for the Media."

Columbia's new fundraising management program is now offering courses for credit this fall. The program, taught by experienced leaders in philanthropy, introduces students to the essential tools of fundraising

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- **Global Politics: A World Transformed**
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Website: www.scps.nyu.edu/x43

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management, and encourages them to examine the more complex issues of the profession. Both fall programs are offered in the evening to accommodate the schedules of working professionals. From June 17 through August 9, Columbia is also offering a full-time certificate program in "Teaching English to Speakers of Other Languages" (TESOL). This program prepares qualified candidates to teach English as a second or foreign language in the United States, or abroad.

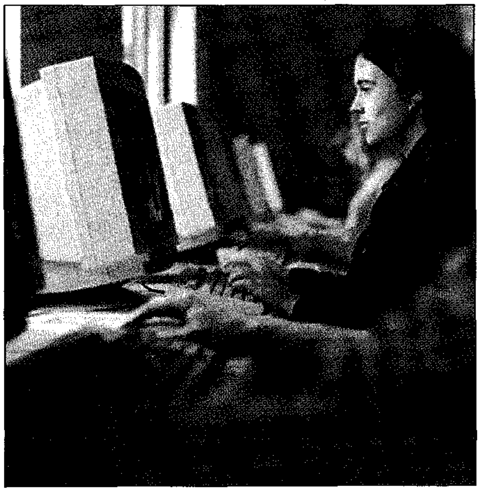
School of General Studies of Columbia University (GS), 2970 Broadway at 116th Street, Lewisohn Hall, 1-888-853-6340, www.gs.columbia.edu; e-mail: gs4degree@columbia.edu

Columbia's School of General Studies is designed for students beyond traditional college age who have interrupted their education for at least one year, and who have decided to go back to school to complete their B.A. or B.S. degree. Some attend part time during the day and some evenings, others full time. GS is also available to high school graduates who, for some compelling personal or professional reason, can only attend part time.

Like students at each of the university's four colleges, GS students can take any of the 1,500 courses, taught by a faculty of 500, in nearly 40 departments.

The college has about 1,200 students, nearly half of them part-time; the average age at GS is 29. Many GS students come from community colleges, so the school is well versed in helping students make the transition from a two-year to a four-year college. GS students have some of their own core courses; otherwise they attend classes side by side with Columbia College students. "We've been providing a traditional liberal education to adults and returning students since 1947," says Peter J. Awn, dean of General Studies, who notes that the school also runs a program for economically disadvantaged students. "We seek students with the potential and the desire to measure up to the same academic demands that every other college student is asked to meet."

The Columbia University Postbaccalaureate Premedical Program (212-854-2772), the oldest and largest program of its kind in the United States, is also a part of GS. Some 300 men and women are currently enrolled—most with little or no scientific training, but all with a desire to prepare for medical school. The full-time program takes two years to complete. Ninety-three percent of the students who scored above the national average on the MCAT medical board exam, and who had a cumulative grade point average of at least 3.0, were admitted to medical school.



COLUMBIA UNIVERSITY

We seek students with the potential and the desire to measure up to the same academic demands that every other college student is asked to meet.

Fordham University Lincoln Center Campus, 113 W. 60th St.; Rose Hill Campus, 441 E. Fordham Road, Bronx, NY, 1-888-411-GRAD; www.fordham.edu/summer

Fordham's Summer Session offers a full complement of more than 200 courses and programs at both the undergraduate and graduate level at either of two residential campuses of New York's Jesuit University—Rose Hill in the Bronx or at Lincoln Center. The bucolic 85-acre Rose Hill campus is walking distance from the New York Botanical Garden, the Bronx Zoo and Belmont, the quaint Little Italy section of the Bronx, while the Lincoln Center campus is across the street from Lincoln Center for the Performing Arts, and a short walk from The Metropolitan Museum of Art, The Museum of Modern Art and, of course,

see yourself at The New School.

The New School

This summer, The New School – the leader in adult education – offers more than 500 credit and non-credit courses, certificates, Bachelor's and Master's degree programs, on site or online.

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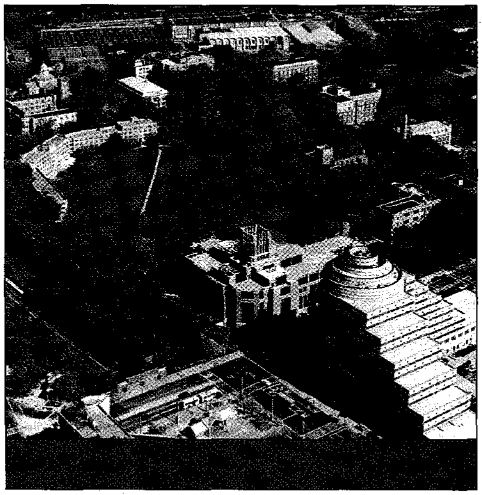

FORDHAM
UNIVERSITY

Summer at Fordham is also a great time to learn a foreign language.

Broadway. The two campuses are connected throughout the day by shuttle bus.

The summer session is divided into two month-long sessions, the first beginning on May 28, and the second on July 1. The programs this summer are open to college-age students, as well as high-schoolers, with a 3.0 average entering their senior year this fall. They can register for Fordham's Pre-College Summer Program to take credit-bearing college courses and workshops. Summer at Fordham is also a great time to learn a language. "Intensive Elementary Spanish I" is an intensive month-long course at the Lincoln Center campus during the first summer session that offers the equivalent of two regular academic semesters of Spanish. The course is enough to fulfill the foreign language requirements at many universities.

Fordham is also offering a new six-credit theater course during the first session called "Inside New York City Theatre." In the morning, students act in scenes in a variety of 20th century acting styles, while the afternoon session offers an in-depth look—complete with guest lectures by professionals prominent on the New York theater scene—at how New York productions are managed. One of the many July highlights includes a two-week course on Sports Communication at Fordham's Sports Communication Institute. Students can earn college credit while learning the ins and outs of sports writing, play-by-play broadcasting, sports marketing, and sports public relations.

The New School, 66 W. 12th St., 1-800-319-4321 ext. 613 or 229-5630 for degree and certificate programs; www.nsu.newschool.edu/summer22

The New School has been teaching New York adults for 83 years, and they know what New Yorkers want. They have more than 500 credit and non-credit courses to choose from this summer in communication and film, writing, social sciences, humanities, culinary arts, foreign languages, English language studies, music, recreation and fitness, business and career education, dance, photography, visual arts, and computer instruction.

Additionally, The New School offers four degree programs: a Master of Arts in Media Studies and another in International Affairs, a B.A. in the Liberal Arts, and a Master of Fine Arts in Creative Writing. There are also 11 certificate programs in Web Development, Creative Arts Therapies, English as a Second Language, English Language Teaching, Film Production, Screenwriting, Design for the Web, Graphic Design and Electronic Publishing, Culinary Arts, and Media Management.

Among the many summer courses, the Foreign Languages department is offering three levels of Arabic, two for Chinese, and a host of courses in the Romance languages, among others. You can also take master classes in everything from computers to cooking. "Intensive 16mm Filmmaking" is a 24-session course where each student will produce a short film.

THE NEW SCHOOL

New Yorkers like to talk about controversial subjects, and The New School will be providing several forums this summer to let them do just that.

In the Communications Department, New Yorkers also like to talk about controversial subjects, and The New School will be providing several forums this summer to let them do just that. "Censorship in Camouflage" explores the economic and political trends that threaten freedom of expression. "When Race Becomes Real" assembles some prominent authors and journalists to talk about events that enlarged their recognition of race in society. "The Short, Unhappy Life of Most Little

Fashion Magazines," hosted by Lynn Yaeger, fashion editor of *The Village Voice*, talks about literary survival in the fashion world. Mary Kay Blakeley, associate professor at the Missouri School of Journalism and author and former columnist of *Vogue*, *Ms.*, and *The New York Times*, moderates a discussion on June 4 called "The Silenced Majority: Aren't Women Citizens?" The discussion is meant to raise questions about the media coverage of the September 11 attacks. She is also teaching a course this summer entitled "The Personal Essay: Soft Prose for Hard Politics."

The first summer session courses begin on June 3, and classes start each week throughout the summer.

The French-American Conservatory of Music, 154 W. 57th St., Suite 136, 246-7378; www.FACMusic.org

Summer is a great time to fulfill your dream of learning music—either for yourself or your child. The slower pace of the summer season will allow you to actually ENJOY taking music lessons. The French-American Conservatory of Music, with its professional staff and friendly environment, is an ideal place to help get started on your musical journey.

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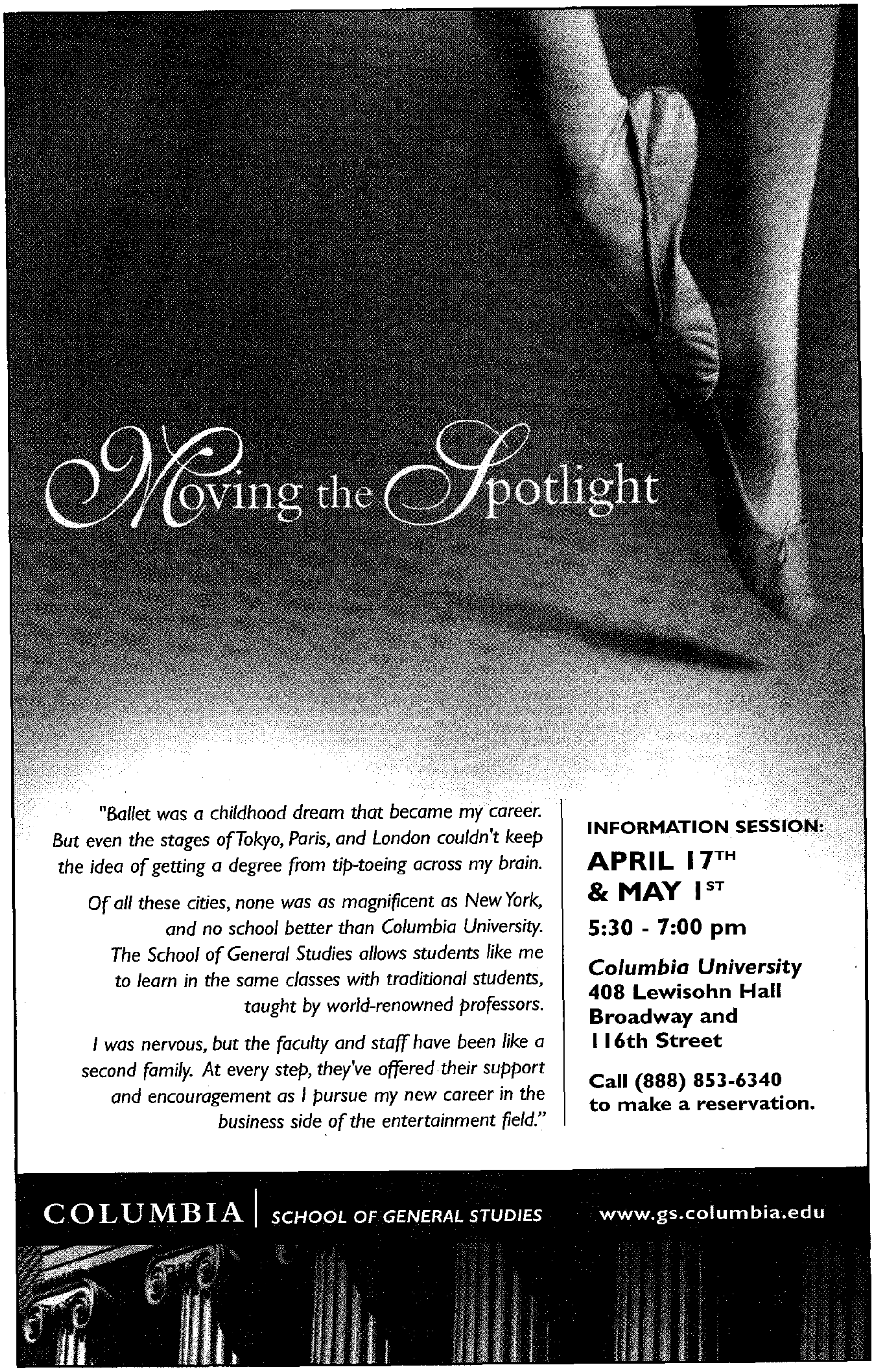

"Ballet was a childhood dream that became my career. But even the stages of Tokyo, Paris, and London couldn't keep the idea of getting a degree from tip-toeing across my brain.

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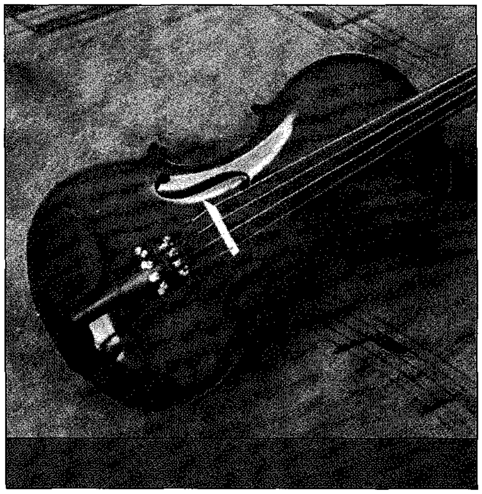

attention. Group classes are available in ear training, Kindermusik™, chamber music, and children's choir.

Group lessons are also created to allow students to enjoy playing music with their fellow musicians under the guidance of experienced teachers. Intensive classes are also available for those students who wish to take advantage of the summer to prepare for the forthcoming school year.

Three- to 5-year-olds will enjoy Kindermusik class, a program taught by Jane Askins, a member of the New York Choral Artists who has performed with the New York City Opera. The idea is to prepare youngsters to start an instrument in September. The youngest learn basic musical concepts through moving, singing, listening, and playing rhythm instruments. Children, ages 4 through 7, learn through singing, listening, movement, and ensemble instrument playing. The summer session begins June 18. The fall semester begins September 12.

The Institute of Classical Architecture, 225 Lafayette St., Suite 1009, 917-237-1208; www.classicist.org; e-mail: institute@classicist.org

Classical is the operative word at The Institute of Classical Architecture. It is no longer a given that architects are well versed in the classical tradition—and that is the reason for the Institute. ICA is one of the city's most unique educational resources serving professionals, students, and classicists of all backgrounds looking to study the classical tradition in designing and building projects. While the Institute's courses are designed for professionals, by professionals working in a variety of disciplines—including architecture, interior design, decoration, urban planning, theater and set design—anyone with an interest in these areas is welcome. The Institute's offerings include continuing education courses, lectures, conferences, travel programs, and an intensive summer program in classical architecture, all taught by practicing architects.

The Institute's rigorous six-week "Summer Program in Classical Architecture" provides instruction in classical architecture, proportion, building and craftsmanship, literature and theory, rendering, classical ornamentation and studio design. Past design studio projects have included the Brooklyn Waterfront Park and the Gansevoort market of Manhattan's Meat-Packing District.

Spring semester continuing education courses run through the end of May, and openings are still available in a number of new courses and Saturday seminars. Coming this summer, the Institute's always-popular fourth-annual lecture series, taught in conjunction with Sotheby's Institute of Art, will explore how architecture is conceived or depicted in literature, visual art, theater, and film.

THE INSTITUTE OF CLASSICAL ARCHITECTURE

It is no longer simply a given that architects are well versed in the classical tradition.

New York School of Interior Design, 170 E. 70th St., 472-1500 or 1-800-33-NYSID; www.nysid.edu

Founded in 1916, NYSID is New York City's only private, not-for-profit college that focuses exclusively on interior design. They offer a Master of Fine Arts in Interior Design, a Bachelor of Fine Arts in Interior Design and an Associate Degree in Applied Science in Interior Design—along with their popular non-degree program.

For adults of all ages considering an interior design career, including high school seniors and college students, the "Career Discovery Workshop" meets for eight day-long sessions starting on June 17. The other non-credit workshop this summer is the six-session "Introduction to Interior Design." Mini-courses this summer include "Faux Finish," "Presentation Techniques Using Photoshop," which teaches the widely used graphics software package, and "Using Architectural Desktop," where students learn computer-aided architectural and interior design.

NEW YORK SCHOOL OF INTERIOR DESIGN

> NYSID's recently renovated auditorium is now equipped to host video lectures and films.

Then there are the basic summer courses, 23 in all, on more specific topics ranging from basic drafting, color for interiors and landscape design in history, to rendering, kitchen and bath design, and lighting.

NYSID's recently renovated auditorium is now equipped to host video lectures and films. Their three-evening film series begins on June 12, with *Rome: Art and Architecture*, and continues with *Palladio: Venetian Palazzos and Villas*, and *Mr. Jefferson and His University* on June 19, and *The Building of Bath (in the U.K.)* and *The European Garden* on June 26.

The French Culinary Institute, 462 Broadway, two blocks south of Spring Street, 219-8890 or 1-888-FCI-CHEF; www.frenchculinary.com

The French Culinary Institute was formed in 1984 to combine the best in French cooking techniques with American inventiveness under one roof in SoHo. Students begin cooking during the first class and keep at it throughout their six- and nine-month programs, all of which are taught by a devoted cadre of master chefs. The average student-teacher ratio is 12-to-1—and instruction is both hands-on and individualized. Graduate chefs learn the 250 basic competencies

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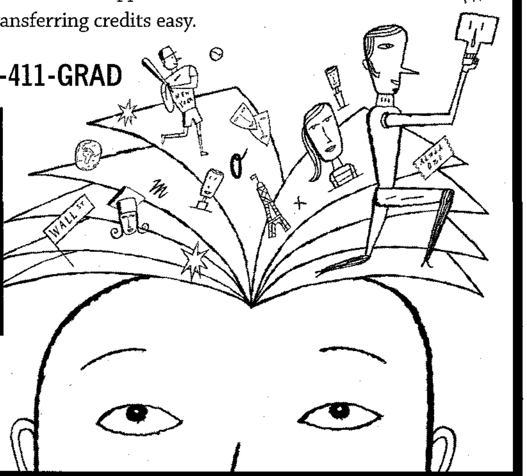

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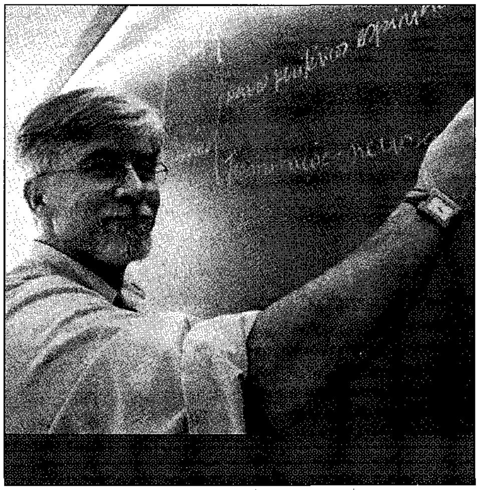
that are the building blocks of all Western cuisine.

But it's not only cooking at The FCI. There are also several new business courses targeted toward restaurant professionals. "Anyone in the catering, wine, and restaurant business will tell you that there's so much more to each of these professions than cooking and tasting," says Dorothy Cann Hamilton, The FCI's founder and CEO. "Good food and good wine, expertly prepared, presented, and poured, are essential—but so too, are the fundamental business skills you need to succeed."

FCI's new dean of wine studies Andrea Immer, a graduate of The FCI and author of *Great Wine Made Simple*, is offering wine courses for both the trade and for general public this summer and fall. The wine course for professionals, which begins June 24 and September 23, teaches how to choose, create and price a wine list. The consumer version of her course starts in September. Another recently added business-oriented course is "The Fundamentals of Catering."

In keeping with their new business approach, The FCI is sponsoring a 90-hour restaurant-management course in conjunction with Cornell University's School of Hotel Administration called "Essentials of Restaurant Management." The course provides a complete overview of the restaurant industry and restaurant management, and will run twice a week from September through December.



Gotham Writers' Workshop, 1841 Broadway, Suite 809, 212-WRITERS (212-974-8377) or 1-877-WRITERS (974-8377); www.WritingClasses.com With more than 5,000 students a year, Gotham Writers' Workshop is the nation's largest creative-writing school. GWW's core is their 10-week "craft-oriented" classes in fiction, screen writing, playwriting, poetry, television-drama writing, sitcom writing, memoir writing and non-fiction writing, all of which are offered at various locations throughout the city. GWW also is branching out with a host of offerings at www.WritingClasses.com. GWWoffers one-day workshops, along with writing programs for young people (ages 11-18) and private instruction.

GWW has recently added several new online classes, including science fiction, mystery, and romance writing. Their "Reading Fiction From the Fiction Writer's Point Of View" course, along with screen analysis from the film writer's point of view, both of which have been in-person classes for several years, are now available online.

GOTHAM WRITERS' WORKSHOP

GWW has recently added several new online classes, including science fiction, mystery, and romance writing.

GWW's fall semester started just two weeks after the September 11 attacks—and, amazingly, it turned out to be their biggest enrollment so far. "Nothing seems to be dampening the desire to write," states Dana Miller, GWW's director of Student Affairs, and director of Private Instruction—"whether it is writing about what happened, or writing to move forward from what happened, and we're happy to be there for that."

The deadline for signing up for Gotham's fiction weekend retreat at Willow Lane Farm (June 7-9), located 25 miles west of Albany in upstate New York, is April 22. Summer classes begin the week of June 24 and continue into September. Fall classes begin the end of September.

TalkPower Inc., 333 E. 23rd St., 684-1711 or 1- 800-525-3718; www.talkpowerinc.com

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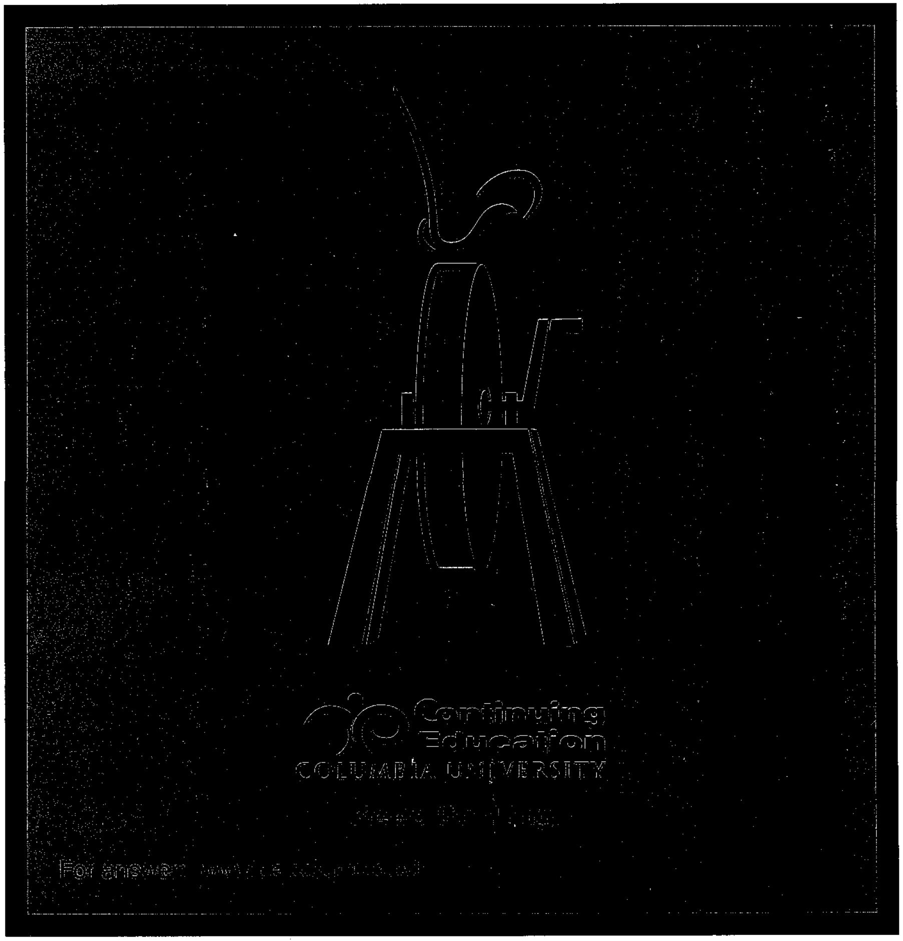

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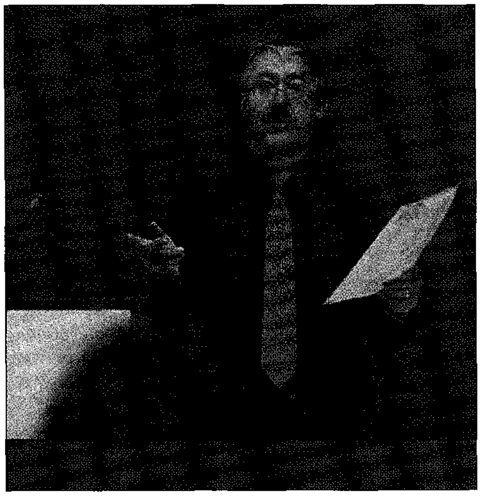

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years, Natalie H. Rogers, noted psychotherapist, former actress, has perfected an effective solution for all kinds of performance anxiety associated with panic in front of an audience. "Focusing on your own thoughts rather than the audience is a muscle-memory skill, like learning to ride a bicycle," says Rogers. "Step-by-step, I train people to concentrate and control themselves in a safe and supportive setting. I offer a fool-proof program to eliminate dread, adrenaline rush, rapid heartbeat, trembling, and memory loss during performance—where all other methods have failed." Psychiatrist Dr. Robert Steinmuller recently said this about her seminar, which he took earlier this year: "This was a very useful program. I have already referred some of my patients with public-speaking anxiety."

Rogers' book, *The New Talk Power: The Mind Body Way to Speak Without Fear* (Capital Books), available at book stores and on the Web at amazon.com, features techniques and tips from her weekend workshops, including templates for all types of speeches, toasts, and introductions. She even has a TalkPower method for kids. The next TalkPower Seminars are April 27-28, June 22-23 and July 27-28.

Boston University Explorations in Learning, 755 Commonwealth Ave., Boston, MA, 617-353-2978; www.bu.edu/explorations; e-mail: explore@bu.edu

For the past few years, Boston University's Metropolitan College has offered several residential summer courses immersing students in natural settings. The college has recently expanded its menu of academic adventures, offering a total of 17 courses in a program called Explorations in Learning. Course offerings range from an international business course in Brussels to two weeks aboard the wooden schooner Alabama learning what life was like for sailors in centuries past.

This summer, students looking for a seafaring educational adventure will have a choice of three programs aboard the Alabama: "Maritime History in the Atlantic World," "Maritime History of New England," and "Classics of Maritime Literature." On Martha's Vineyard, a two-week course on the fundamentals of photography will be joined by new courses focusing on the island's history and coastal environments. Marine science students will travel by sea kayak into the protected bays of the Gulf of Maine. Courses in field ecology, business management, poetry, and landscape painting will take place at BU's Sargent Center for Outdoor Education in Hancock, New Hampshire. Closer to campus, topics include Boston Harbor ecology, Boston architecture, and mega-projects such as the Big Dig and the Boston harbor cleanup. "I think we have a winning combination of courses taught by incredible instructors in exciting locations," says Robyn Friedman, MET coordinator of Academic Services and director of Explorations in Learning. "We started offering intensive, fun, rigorous learning adventures two years ago, originally on the tall ship H.M.S. Rose, and what we found is that students really appreciated the intimacy of experiential courses."

BOSTON UNIVERSITY
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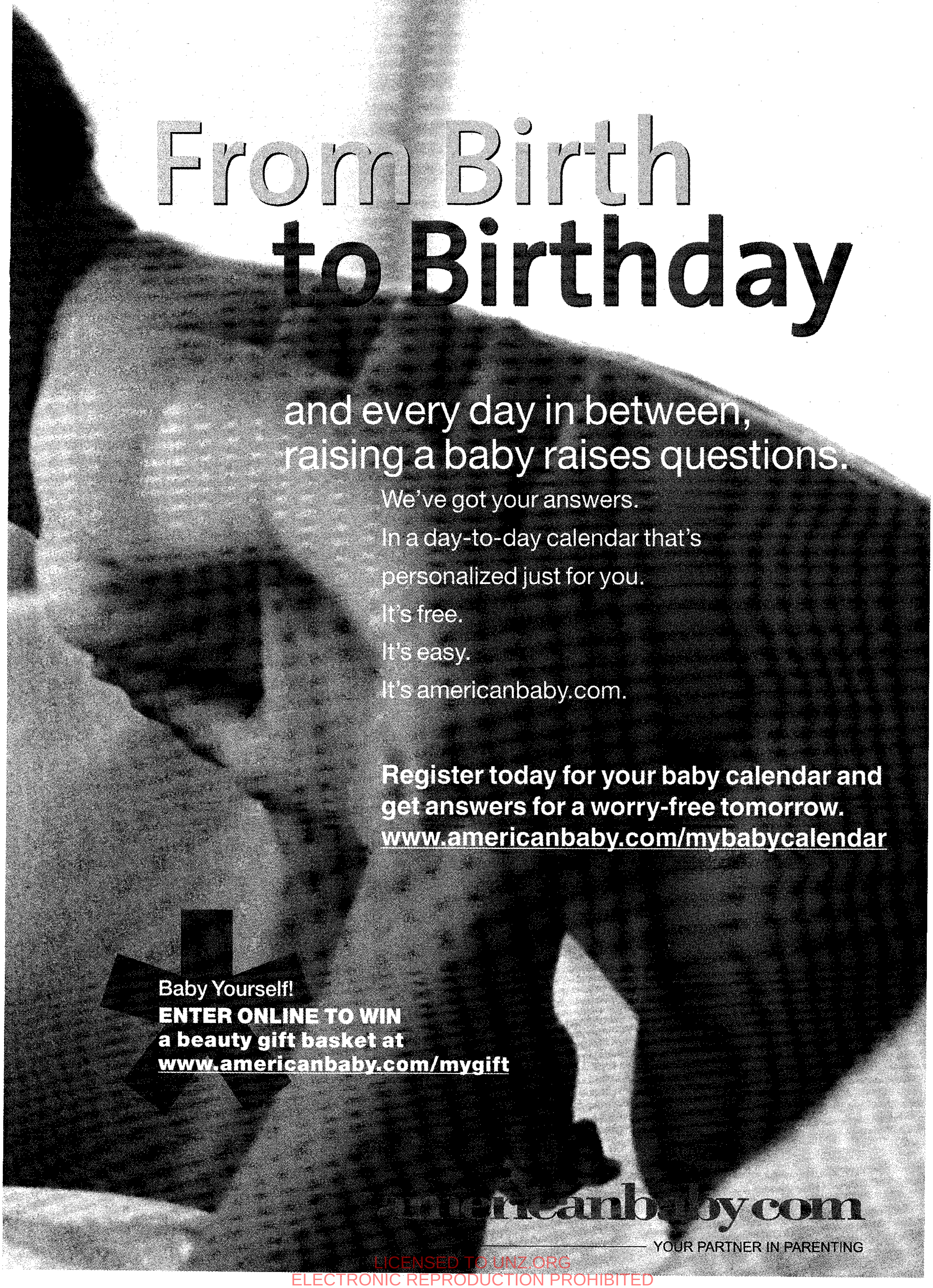

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DOMINUS *Continued from page 33*

life within the synagogue, Nevison kept up with his classical-music connections: He stayed in touch with several classmates from Curtis, including prominent Metropolitan Opera soprano Judith Blegen. And he remained active in some local classical-music groups, serving as vice-president of the once prestigious, now somewhat musty Bohemian Society. "Our official position is innocent until guilty," says Bohemian Society president Abba Bogin. "We're distressed by the situation, but we don't want to make any prejudgments until the trial."

For all of Montgomery County district attorney Bruce Castor's grandstanding, the case is far from airtight. Joel evidently sustained physical injuries, but there's a man in jail and another one just out who could be responsible for that. The prosecution will have to rely heavily on the testimony of a 12-year-old repeating the statements he made as a 9-year-old recalling what happened to him as early as 3. Linda Fairstein describes testimony by children remembering incidents that happened when they were that young as "treacherous" in terms of potential unreliability. She also points out that the delay gave the D.A. time to coach the young witness—a point that surely will not be lost on the defense.

Should Henry and Larry testify about their alleged abuse as children—and it's unclear the judge will allow that testimony—their statements would prove problematic, too: Larry is hardly sympathetic, and Henry's description of his memories is complicated. He doesn't claim to have blocked them out entirely (the standard for classic recovered-memory syndrome); on the other hand, he says he only confronted them after Joel spoke out.

Defense attorneys would have no trouble finding expert witnesses to question the reliability of Henry's memories. And if he claims they weren't suppressed, why would he allow his son to be alone in a room with the man he says tormented him? Or putting Henry on the witness stand could backfire: If he'd been abused himself—or believed he'd been—could he have pressured his son into testifying in his stead?

STEWART NEVISON'S OLDER BROTHER, SCOTT, is a 32-year-old truck driver who lives in Philadelphia. "He's a pompous prick," he says about Howard, "and I haven't talked to him in ten years. What's it to you?" It smells like kitty litter in the hallway of his apartment, and there's a sticker on the plywood door inviting guests to open their arms to Jesus.

The crack in the door gradually grows wider as Scott counterattacks: "How'd you feel if it was *your* family? I've got three blows—my father, my brother, and my uncle."

Inside Scott's dimly lit apartment, there's a small Christmas tree in a dark corner, overflowing ashtrays, overflowing boxes of kitty litter. Lighting up a cigarette and leaning against a doorway to the kitchen, Scott seems relieved to be talking about the subject. "Yeah, you could say he was the hip uncle," he says, "because he was more free-wheeling than my dad." Until Scott was 9, Larry beat both Scott and Stewart—closed-fist hitting, in the head, on the shoulder. "I used to piss my pants when I saw him coming at me," says Scott.

Larry, who worked in a print shop, left his wife when Scott was 9, Stewart 8. (Larry's first wife, Carol, remarried and is now a Jew for Jesus living with her second husband in Philadelphia; she declined to comment.) When Larry walked out, Howard effectively cut him off, stepping in to help Carol. Howard and Fern would spend weekends at Carol's home, pitching in, splurging on gifts for the kids. "He and Fern—they just kept us laughing 24/7," says Scott. Now he smiles boyishly, remembering, and sits down at the table. "I just loved him as my uncle. He was the one responsible for getting me motivated to go to college. That's why all this is so hard." He flushes red, and then the color fades almost immediately, a physical response startlingly similar to Henry's.

The relationship abruptly ended when Scott, struggling financially with school, dropped out to take a job driving a recycling truck. "Howard was like, 'Real nice job for a Nevison,' " says Scott. "I said, 'F you, buddy, I don't have to take it from you.' " A flush, a fade. "I was mad at myself for not being able to do what I wanted to do. A lot of stuff wasn't going my way."

Scott blames Howard and Larry for a lot of things, but neither of them, he says, ever touched him sexually. As for the array of charges, Scott doesn't know what to think, except that he believes in Stewart's innocence. Stewart initially contested the charges, but shortly after a jury sentenced his father to five to fifteen years (Larry is appealing the conviction), Stewart pleaded guilty to two counts of lesser molestation charges, spending about a year in prison before being released on parole this past November. "I told him," says Scott, " 'You didn't do it, so then don't say you did!' " Despite the rift with Howard, he can't fully accept the notion of his uncle as a pedophile. "For one thing, he wasn't there that often," he says, adding, "How do you prove you *didn't* do something like that? If they could accuse Stew . . . they could accuse *me*."

Now married (to a woman fifteen years older, with ten kids from earlier marriages), he says he'd never hurt her or her kids, an assertion he makes with pride. "So boo-hoo-hoo, something happened, your dad beat you up. I was beat, but I never touched a soul in my life," says Scott, smoking furiously. "If there's something wrong, you think, *I better go to the doctor*, not *I'll just hide it*. You have to take responsibility."

Still, he feels ashamed of his family. "I feel guilt," he says, trying to work out why. "It's my family. Maybe there's some kind of gene in the blood."

Scott occasionally talks to his grandmother Sylvia. Even after all that's been charged, the mundane kinds of guilt persist. "Sylvia always asks me, 'Have you tried writing your father?' " says Scott. He looks down sheepishly. "And I have to lie and say that I do."

WHEN THINKING BACK ON HOWARD'S CAREER, Henry remembers feeling most gripped by one of his early roles, with the Opera Company of Philadelphia. "I have a vivid memory of him playing the villain who kills his wife in Puccini's *Il Tabarro*. I loved to watch that because he was so demonic." Henry's chest practically puffs up and his eyes grow slitted as he reenacts his brother's performance for a moment. He wraps his arm across his front with a flourish as if enfolding himself in a cloak. "I used to think that was so cool. He had this evil, baritone voice"—he sits up straight, opens his voice, and lets out a deep trill. Then he deflates; he looks confused, like he's trying to understand why he loved his brother in that role, admired it so.

"When he attacked me, when he did what he did to me, it was with that same level of dominance," he finally says. "I felt his evil. When I read what my son said about Howard—that he had an 'intimidating voice'—that really sent it home to me. That was my experience."

ELEVEN DAYS BEFORE HIS EXTRADITION hearing, at around ten on a Friday morning, Howard, possibly hoping to avoid press, unexpectedly turned himself in at a small courthouse in Narberth, Pennsylvania, arriving with a vanful of friends and family. Later that day, after a handcuffed trip to the police station for fingerprinting, he was released on $25,000 bail. On the way out of the courthouse, as he faced the photographers the police had alerted, Fern tried to make light of the situation: Make sure not to be too "mean-looking," she was reported saying dryly to her husband. But back in the courtroom, she'd turned to a friend and wept in her arms. ■

cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos

HEARSTS AFIRE: Kirsten Dunst as Marion Davies, in *The Cat's Meow*.

MOVIES

The Cat's Meow

Has *Gosford Park* opened the door for period pieces in murder-mystery trim? Peter Bogdanovich's first film in eight years reimagines the legendary weekend aboard William Randolph Hearst's yacht that began with Charlestons and ended in death. Eddie Izzard, Jennifer Tilly, and Joanna Lumley round out the excellent ensemble cast. **(Opens April 12; see listing, page 69.)**

THEATER

Talk

The Foundry Theatre excels at turning potentially pretentious material into harrowing drama. Its latest, penned by Carl Hancock Rux, involves five panelists' debating the literary and personal merits of a once-successful author who, ten years after his success, is found dead in his jail cell. **(Opens April 9; see page 79.)**

NIGHTLIFE

One Nite Alone With Prince

Whatever you may have thought about *The Rainbow Children* (or any of his eccentricities of the past decade), a chance to see Prince live is not to be missed. This stripped-down concert features guests like veteran saxophonist Maceo Parker—and a few classic songs he rarely plays will be thrown into the mix. **(April 9 at Lincoln Center.)**

CLASSICAL MUSIC

Seiji Ozawa at Carnegie Hall

Ozawa makes the last of more than 160 Carnegie Hall appearances as the Boston Symphony Orchestra's music director, capping 29 years with a program that includes Berlioz's *Symphonie Fantastique*. **(April 11; see listing, page 95.)**

BOOKS

Orpheus Emerged

Lost for decades and released in 2000 as an e-book, this early Jack Kerouac novel is finally in print. Written just after he met William Burroughs and Allen Ginsberg, it's about a young artist trying to find his voice, however drunken it might be. **(ibooks; $24. In bookstores now.)**

RESTAURANTS

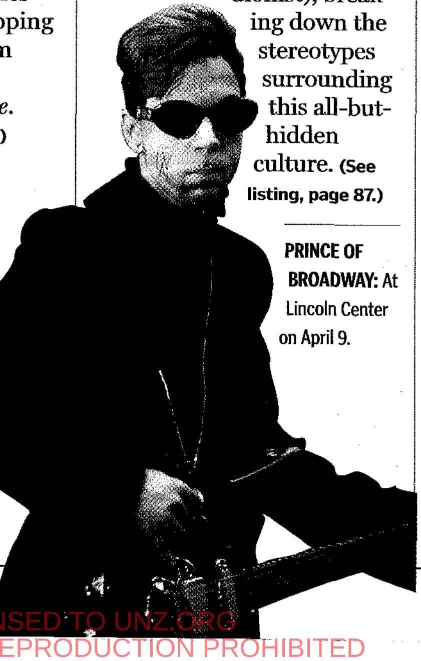
Taste of the Lower East Side

Twenty-five downtown restaurants will offer sample bites at this fund-raiser for youth programs at Grand Street Settlement. Participants include 71 Clinton Fresh Food, Le Tableau, Lansky Lounge & Grill, and Paladar. **(April 18 at the Orensanz Center; call 212-674-1740, ext. 211.)**

ART

Rom of Ridgewood

Known disparagingly as gypsies, the Romany people have long been misunderstood. Yale Strom's exhibition of photographs at the Queens Museum of Art captures the lives of everyday Roma at church or at work (or, often, gathered around an accordionist), breaking down the stereotypes surrounding this all-but-hidden culture. **(See listing, page 87.)**


PRINCE OF BROADWAY: At Lincoln Center on April 9.

TOP five

Team Efforts

The group approach to art-making has rarely been more visible. Sometimes artists pair up, sometimes other professionals join in—and occasionally viewers are expected to lend a hand.

1. Bronx Museum of the Arts

"Manicurated: A Project by Judi Werthein" requires audience participation: Werthein has installed a nail salon giving out free manicures—or "nail art" designs—reproducing works in the museum's collection. **(1040 Grand Concourse; through May 26.)**

2. Deitch Projects

Chris Verene and Christian Holstad have joined up for "The Self-Esteem Salon—The Baptism Series," in which the two will dunk "lucky infants" and offer various psychotherapies to grown-ups, who will then be photographed in a fantasy portrait session. **(76 Grand Street; through April 20.)**

3. Whitney Biennial

Praxis (Delia Bajo and Brainard Carey), the duo who give out free services like hugs and foot washes from their East Village storefront, will distribute goodies at the Whitney on Sundays through April 21 and on Fridays from April 26 to May 24. **(945 Madison Avenue, at 75th Street; through May 26.)**

4. Andrew Kreps Gallery

Peter Coffin's first solo New York show includes a greenhouse where musicians and artists come to meet, perform, and attempt to communicate with the plants. **(516A West 20th Street; through April 20.)**

5. Swiss Institute

The union of Ugo Rondinone and Urs Fischer with New York poet John Giorno has resulted in a steel platform displaying Fischer's work "seemingly caught in a state of flux and unrest" as recorded verse (read by Giorno) plays. **(495 Broadway, near Broome Street; through May 11.)** EDITH NEWHALL

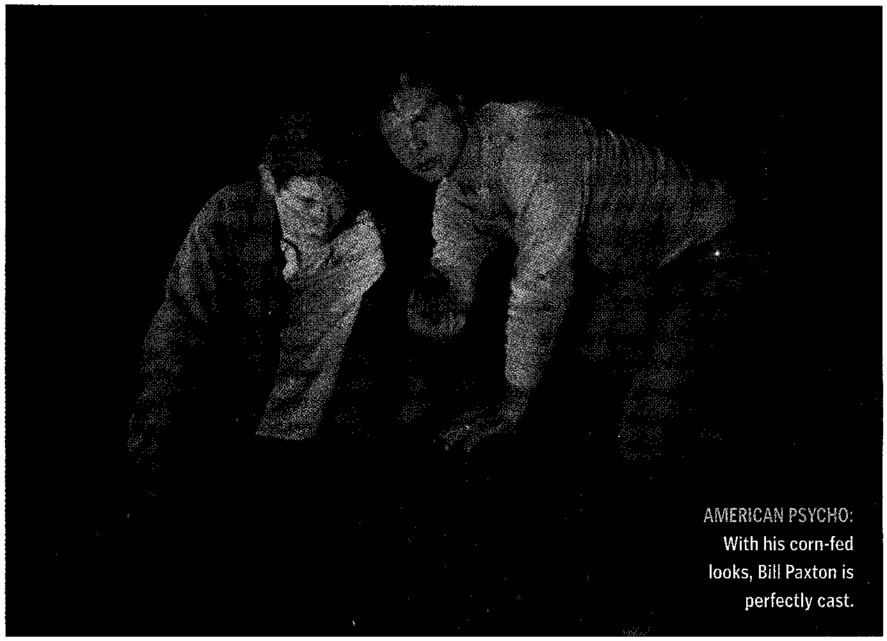
PHOTOGRAPHS, FROM TOP: RICHARD FORMAN; ROBERT SPENCER/RETNA, LTD.

PETER RAINER

God Made Me Do It

Directing his first feature, Bill Paxton casts himself as a terrifying religious killer; in *High Crimes,* Morgan Freeman puts in a performance of sly grace.

Frailty is a terrifying low-budget thriller that packs a greater wallop than most of the high-priced studio scarefests. It never settles into being any single type of movie, and that's part of what makes it so disturbing: You may think you have it pegged as a psychological drama, but then it mutates into an apocalyptic horror film—Stephen King plus the Old Testament, with some Freud and brothers Grimm thrown in. Bill Paxton, who makes his feature-directing debut and stars in the film, does a bang-up job of spooking us. It would be too bad if *Frailty,* which was written by Brent Hanley, was dismissed as a low-end fright flick, because its natural audience is precisely the crowd that disdains schlock scare tactics. *Frailty* works on your nervous system, all right, but it's also playing with your mind.



AMERICAN PSYCHO: With his corn-fed looks, Bill Paxton is perfectly cast.

The film is set in East Texas, and most of it flashes back from a meeting between FBI agent Wesley Doyle (Powers Boothe), who is conducting the search for a serial killer known as God's Hand, and Fenton Meiks (Matthew McConaughey), who scuffles into Doyle's office and claims to know the killer's identity—Fenton's brother, Adam. The story that Fenton unwinds for Doyle goes back to 1979, when 12-year-old Fenton (Matthew O'Leary) and 9-year-old Adam (Jeremy Sumpter) are living peacefully with their recently widowed father (Paxton) until one day he announces that an angel has provided him with a list of demons in their midst, which the family must seek out and kill. The father, who is given no name in the film, is righteously, almost beatifically matter-of-fact about his mission, and at first Fenton believes it's all just a bad dream that will go away. But when his father begins hauling cowering people into the shed at night, the full horror sinks in, and Fenton, with not even his younger brother as an ally, desperately attempts to get help. With his corn-fed, all-American looks, Bill Paxton is perfect here: He's creepier in the part than a beetle-browed mouth-frother could ever be.

On one level, *Frailty* is a harrowing study of an abused child trapped by a deranged parent; wariness, cunning, and flat-out fear commingle in Fenton's precocious, aghast face. But the film becomes cumulatively stranger as it goes along, and it has a lulu of a kicker. Everything comes together, it all makes a kind of sense, and yet the resolution does nothing to dispel a much deeper discomfort that stays with you long after the film's more blatant terrors have passed. What you take away is not the Grand Guignol pulpishness but, instead, the image of Fenton fighting off sleep in his classroom as he awaits the return home to his infinitely caring, infinitely mad father.

Frailty
Directed by Bill Paxton; starring Bill Paxton and Matthew McConaughey. See Movies listings for details.

It's always good to see Morgan Freeman in a juicy role, even if, as in **High Crimes,** he's playing one of those alcoholic-lawyer-back-from-the-brink-to-save-the-day parts that practically define hokum. As Charlie Grimes, a former military lawyer who is enlisted by the high-powered-attorney wife (Ashley Judd) of a recently captured covert military operative and fugitive (Jim Caviezel), Freeman has a sly, bemused grace. He even has one genuinely powerful moment: In order to crack the case and not reveal his true identity, Grimes forces himself to drink liquor after a prolonged sobriety. Carl Franklin directs smoothly, but except for Freeman, the theatrics are pretty pro forma.

The Rookie, directed by John Lee Hancock, is a superior example of the kind of inspirational human-potential-movement corn that I suspect we're going to be seeing a lot more of in the movies. What saves it is Dennis Quaid, a fine and generally underrated actor who plays a real-life small-town Texas high-school science teacher and baseball coach who fulfills his dream of pitching in the big leagues. Moody, conflicted, he brings some much-needed shadows into the sun room. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

PHOTOGRAPH COURTESY OF LIONS GATE FILMS.

THEATER JOHN SIMON

Suffering Fools

Arthur Penn returns to Broadway with *Fortune's Fool*, a most satisfying frolic, but a stage version of *The Graduate* is a fool's errand—and it's the audience that suffers.

MID-CENTURY RUSSIA (nineteenth that is) comes to droll and wistful life in Ivan Turgenev's **Fortune's Fool**. Effectively adapted by Mike Poulton and imaginatively staged by Arthur Penn, this is old-style theater performed in exuberant fashion (now, alas, out of fashion) by a cast headed by Alan Bates and Frank Langella.

Bates plays Kuzovkin, a shabby-genteel parasite tolerated for decades on a great country estate now inherited by young Olga and her brand-new husband, Paul. Olga left the estate as an adolescent for St. Petersburg, and returns as a newlywed eager to resume old relationships and relume happy memories. Kuzovkin, embroiled for decades in a hopeless suit for possession of another estate, is overjoyed by the reunion with Olga, whom he, years ago, dandled and indulged with quasi-parental affection. She, too, is elated to see him again.

But Paul, who tries to bring order into the slovenly estate, is a problem, as is Tropatchov (Langella), the effete and arrogant neighboring landowner, a grandiose busybody and mischief-maker, trailed by his toady, Karpatchov. When these men and Ivanov, Kuzovkin's self-effacing friend, get drunk together in a riotous scene, Kuzovkin makes a revelation that, true or false, wreaks harrowing and hilarious havoc.

Bates gives a masterly performance, brimming with controlled gusto, larger than life-size yet microscopically detailed. Langella would be equally good if only he could leave one centimeter of John Arnone's apt scenery unchewed.

Benedick Bates (Alan's son) is a convincingly distraught Paul, Enid Graham a splendidly torn Olga, and George Morfogen a touching Ivanov. In a good supporting cast, only Lola Pashalinski sticks out, with her crassly downtown antics. Unlike so much sham now usurping our stages, *Fortune's Fool* is a genuine, professionally crafted, and cannily produced play.

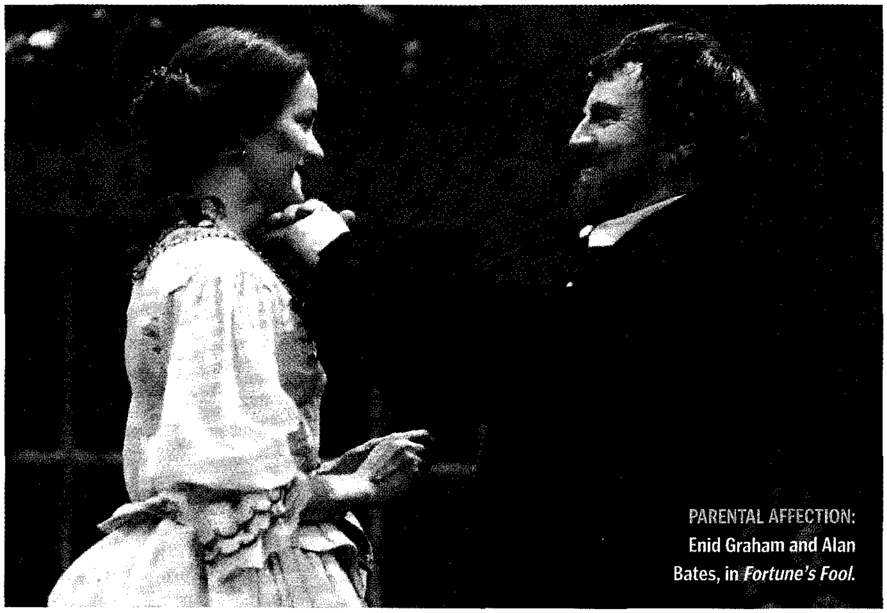
ONSCREEN, **The Graduate** WAS A CLASSIC American movie, capturing the repressive atmosphere trembling on the verge of the societal explosions of 1968. Dazzlingly scripted, savvily directed, and starring an endearing Dustin Hoffman, a coolly sexy Anne Bancroft, and a radiantly innocent Katharine Ross, it became a self-renewing treasure.

The stage disaster of the same name, written and directed by the Brit Terry Johnson, who has injected a plethora of vulgar and leering cheap shots of his own, has further ballast to contend with. Worst are the three leads, seemingly handpicked for poor acting and utter charmlessness. As Benjamin, Jason Biggs perfectly combines gross overacting with ludicrous appearance. As Mrs. Robinson, Kathleen Turner proffers a lame parody of Tallulah Bankhead and looks, clothed or not, as alluring as Gertrude Stein. As Elaine, Alicia Silverstone suggests a supermarket checkout girl and acts commensurately: Deep emotion registers on her face as acute stupefaction. The others do well, but they cannot salvage a sinking ship.

Fortune's Fool
By Ivan Turgenev; staged by Arthur Penn, starring Alan Bates and Frank Langella.
The Graduate
Starring Kathleen Turner, Jason Biggs, and Alicia Silverstone.
36 Views
By Naomi Iizuka.
See Theater listings for details.

The play's sensibility is that of second-rate vaudeville, with a few morsels from the movie drowning like soggy croutons in a paste-thick soup. Rob Howell's scenery is an exercise in smart-ass pseudo-cleverness, and Johnson's direction is all draggy self-indulgence. But do not walk out before the last scene and thereby miss a monument to all-round ineptitude.

IN DRAMA, CEREBRATION CAN work; witness *Copenhagen*. What doesn't work is excogitation; witness **36 Views**. The author, Naomi Iizuka, knows a thing or two about the art business, which, however, is not the same as the art of playwriting. She has an interesting idea: the parallel difficulties of telling real from fake in love and art. Her hero, Darius Wheeler, a shady wheeler-dealer of an art-gallery owner, falls for Setsuko Hearn, a university art historian, and she, reluctantly, for him. What brings them together is a Japanese ukiyo-e



PARENTAL AFFECTION: Enid Graham and Alan Bates, in *Fortune's Fool*.

PHOTOGRAPH BY CAROL ROSEGG.

portrait in two versions, one or both of which may be inauthentic.

John Bell, Wheeler's learned, polyglot young assistant, and Claire Tsong, his art-restorer friend, may have discovered an invaluable eleventh-century pillow book, or have they made it up? Wheeler's love and Bell's book are twin focal points for the enigmas of truth and semblance. This would be fine if Iizuka knew how to put engaging human flesh on the bones, and gripping dialogue into the mouths of her scheming and dueling idea skeletons. Her very title, based on the great Hokusai's *36 Views of Mount Fuji*, is supposedly reflected in the play's 36 scenes, although what constitutes a scene is pretty arbitrary here.

Certainly the design team, deployed by the clever director Mark Wing-Davey, has, with one exception, worked wonders. Douglas Stein's décor is based on rows of sliding panels, a cross between shoji screens and high-tech architectural design. This combines with Ruppert Bohle's mysterious yet suggestive projections and David Weiner's high-profile lighting into a kaleidoscopic vision in which disparate fragments eventually coalesce into a unified picture. But Matthew Spiro lets the Japanese soundscape blare overbearingly, punctuated by the merciless clangor of wood blocks (to echo woodblock prints in the play?), as exhausting as Iizuka's frenzied elucubrations.

The cast is uneven. Stephen Lang is a provocative mixture of antithetical elements as Wheeler, and Liana Pai, though short on sensual appeal, is an otherwise credible Setsuko. Ebon Moss-Bachrach gets the idiot-savant aspect of Bell, but Elaine Tse is excessively grating as the truculent Claire. As a mystery woman, Rebecca Wisocky is smug and amateurish, but Richard Clarke makes the most of a befuddled academic. The play even introduces elements of kabuki, shouted Japanese, and eleventh-century visuals into its overweening mix. But lovers of kaleidoscopes, Rubik's cubes, and jigsaw and other puzzles should have a field day. ■

John Simon's reviews can be read at nymetro.com/archive/simon.

IN BRIEF

Television | John Leonard

- **Requiem for Frank Lee Smith** (April 11; 9 to 10 p.m.; Channel 13), in which Ofra Bikel and *Frontline* find yet another innocent man on death row in Florida, comes too late to help Smith, who died of cancer eleven months before DNA evidence would prove him innocent of rape and murder—but nine years after the star witness against him recanted her testimony.

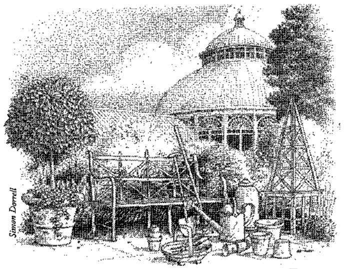
- **Sexaholix . . . A Love Story** (April 13; 10 to 11:45 p.m.; HBO) is John Leguizamo explaining on the Beacon Theatre stage what it was like growing up Latino in Queens, where one of his best friends "spoke in the past tense because he had no future," and how it feels to be a father of two with a Jewish girlfriend.

- **Nero Wolfe** (April 14; 8 to 10 p.m.; A&E) launches another season with a movie in which Wolfe (Maury Chaykin) and Archie Goodwin (Timothy Hutton) investigate a murder that Inspector Cramer (Bill Smitrovich) wants to pin on one of Wolfe's own operatives. We seem to be in the fifties now, rather than the thirties or forties. As satisfying as this movie is, the next hour-long installment is a disappointment and a botch. Quality control, please!

- **The Pilot's Wife** (April 14; 9 to 11 p.m.; CBS), based on a novel by Anita Shreve, sustains our interest not only because it stars Christine Lahti as the widow of a pilot (John Heard) whose jet explodes in midair off the coast of Ireland but also because it's genuinely literate about everything from marital secrets to the politics of terror, and director Robert Markowitz has painted it all with a palette of bruised grays.

- **Southern Comfort** (April 14; 10 to 11:30 p.m.; HBO) sends Kate Davis and *America Undercover* to rural Georgia to spend a year in the company of transsexuals Robert Eads, born female, and Lola Cola, born male, who have managed against the impossible odds to find and love each other before Robert dies of ovarian cancer.

- **Broken Silence** (April 15 through April 19; 7 to 8 p.m.; Cinemax) comprises five documentaries in which Holocaust survivors are interviewed by such stylistically different filmmakers as the Hungarian Janos Szasz, the Argentine Luis Puenzo, the Russian Pavel Chukhraj, the Czech Vojtech Jasny, and the Pole Andrzej Wajda. You think you've heard and seen it all before. You haven't. ■



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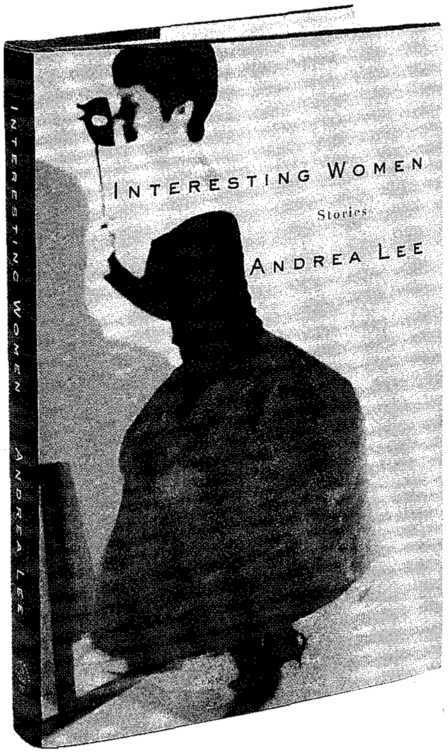
BOOKS **DANIEL MENDELSOHN**

B&W—Read All Over

The obvious theme in Andrea Lee's collection of stories is America's problems with race, but driving these tales—many about mismatched couples—is the bittersweet search for love.

'IS IT A STORY ABOUT BLACK people and white people, or men and women?" the narrator wonders at the end of "The Pulpit," one of the tales in Andrea Lee's new collection, **Interesting Women**. It's a question you might be tempted to ask about the whole book, much of which concerns tensions between whites and blacks, Americans and Europeans, who happen to be married to each other. The narrator of "The Pulpit" is (like Lee herself) an upper-middle-class, Harvard-educated black woman; she's reminiscing, in a condescending way, about her white ex-husband, who once helped register black voters in Alabama—and stole a kiss from the black preacher's daughter. And yet it's the kiss, rather than the voter registration, that lingers in the narrator's mind at the end of the story. That emphasis turns out to be typical. The best pieces in this often incisive collection make clear that whatever the character's color may be, the real subject here is the conflicts and negotiations not between races but between genders.



Mixed marriages prove to be fertile territory for the author's distinctive tone of amused psychological astuteness. Lee, a former *New Yorker* staff writer, has lived in Italy with her Italian husband and their two children for some time; many of the stories here are about American women (white or black) grappling with the strangeness of Italian husbands. This cultural difference between Americans and Italians is an excellent vehicle for talking about something even more profound: the fundamental mysteriousness of men and women to each other. What makes Lee an interesting writer is that she's canny enough to realize that such opacity doesn't necessarily spell disaster. In "The Birthday Present," a young second wife gives her Italian husband a birthday surprise—a night with two call girls—that ends up solidifying her marriage. In "Sicily," another American wife is constantly on the verge of fighting with her Italian husband during a visit to the island. (He wants to watch the local fishermen's annual slaughter of tuna, which she finds barbaric.) Yet for all its pervasive stench of bloody fish, this story ends with a character delighting in "a mouthful of sugar," as if to suggest that it's differences as well as similarities that make relationships sweet.

Interesting Women
By Andrea Lee.
Random House; 222 pages; $22.95.

If Lee knows a thing or two about being a stranger in a strange land, it's not just from being an expat. In "The Golden Chariot," a middle-class black family takes a cross-country trip from Philadelphia to Seattle in 1962; there's a wonderful line at the end of the story about the "ambiguous shape" of the citizenship of black Americans, who "moved across our country feeling as apprehensive as foreigners and at the same time knowing that every grain of dust was ours." That appreciation of paradox marks the author's best writing—and may well explain her life, too. In "Anthropology," an article she wrote about her high-caste, pale-skinned Southern relatives' reaction to an article she'd written about them (in which she called them "black"), the author acknowledges the frustrations of living in a country that reduces everything to white or black; she quotes her scholar cousin on the subject of "sensible countries where they accept nuances."

The stories that are overtly about race, however, don't have the cool humor or, indeed, the nuances that you find in her stories about Italy. "Dancing With Josefina" is typical: In it, a preppy black American, vacationing with her white husband, encourages an old white guy to think she's an island girl who can be had for the price of a Coke, only to reveal who she really is on the final page ("I'm not an exotic dream, not a victim"). But it's a hollow victory for author and character alike, precisely because the whole tale is so obviously concocted to lead to that triumphant line.

Such stories lack the subtlety of emotion and vividness of detail you get in the collection's finest tale, "Winter Barley," about a rueful May-December romance between a young American and an elderly European aristocrat. If the fresh-faced Elizabeth and crusty old Edo don't end up together at the end, that's just as well: For all her American optimism about life and love, Lee has a bracing, old-world loathing of sentimentality, and it's the latter that informs so many of the terrific apercus about relationships here ("Like all second wives, Ariel was supposed to be a solution, and now she has simply enlarged the problem"). Like many of the unions you find in her new collection, Lee's idiosyncratic marriage of seemingly opposite traits is well worth celebrating. ■

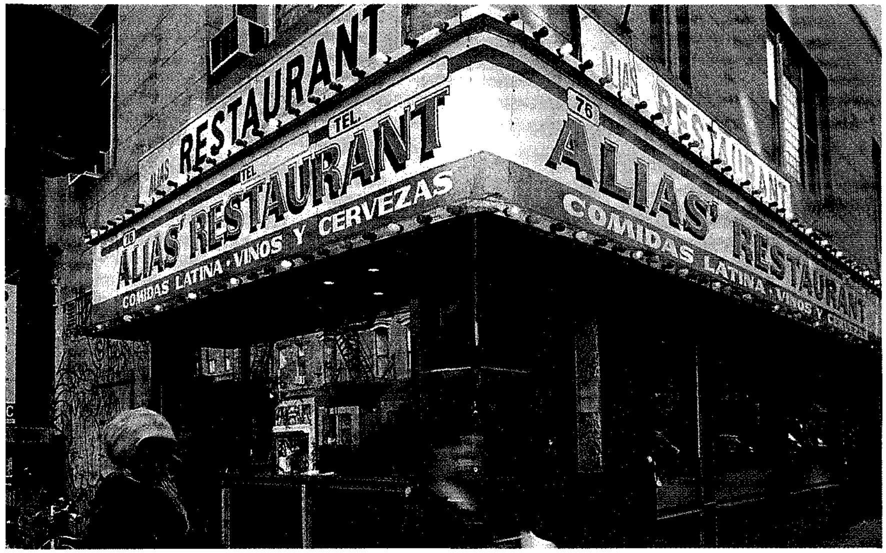
Daniel Mendelsohn's reviews can be read at nymetro.com/archive/mendelsohn.

PHOTOGRAPH BY ANDREW MCCAUL.

Clinton's Third Term

The culinary crew behind 71 Clinton Fresh Food and aKa Cafe have added a third jewel to their Lower East Side crown: Alias, serving up sophisticated fare in a former Latin diner.

RESTAURANTS CAN TRANSFORM neighborhoods, but a neighborhood can make a mark on its restaurants, too. Just consider the ongoing epicurean evolution of Clinton Street—until recently, an insular Latin American rice-and-beans scene. But then, two and a half years ago, in a rehabbed Chirping Chicken at No. 71, Wylie Dufresne started stuffing avocados with salmon and coating black sea bass with edamame, and suddenly, the hungry hordes descended, putting Clinton on the culinary map (even if some of the earliest pilgrims couldn't find it).



Since then, the owners of 71 Clinton Fresh Food have tripled their presence on the block, first with the coolly casual aKa Cafe and now with the new **Alias Restaurant** (not to be confused with the old Alias, the Latino kitchen it replaced just over a month ago). But the smartest thing this winning team has done—besides hiring Dufresne, who departed 71 last December to start working on his own spot, scheduled to open this fall at No. 50—has been to integrate its businesses into the community instead of trying to drastically change its character. The sidewalk sign outside aKa still reads KUPERSMITHS, the name of an old dress shop, and the Christmasy bulbs on Alias's façade still advertise the gut-busting comidas latina that have vanished from the premises (but not, as one can see at the bustling, Dominican-flavored Cibao across the street, from the neighborhood).

Alias Restaurant
76 Clinton Street
(212-505-5011).

In food and mood, Alias is more 71 Clinton than aKa—casually sophisticated with imaginative, moderately priced plates and top-notch service. And the 40-seat room recalls 71's boxy, banquette-lined quarters, with a four-stool bar and a subtle stripe motif that unifies the floor, walls, and ceiling.

Chef Scott Ehrlich, a veteran of 71 and also the chef at aKa, hits a nice Lower East Side note right away with his "pickled plate," a twenty-first-century update of the puckery Jewish-deli tabletop staple: parsley-and-dill-sprinkled and olive-oil-drizzled carrots, salsify, turnips, radishes, sunchokes, and Brussels sprouts arranged around a pickled egg. But some delicatessen homages work better than others—the house-cured sable poses no immediate threat to nearby Russ & Daughters. Better to get right to the meat of the matter, with three lamb spareribs caramelized to a crunch, their richness tempered by a cider-spiked jus. Crispy duck confit is equally hearty, more so when you factor in black-eyed peas for a soul-food spin. Skate is mashed into cakes, a satisfyingly mushy variant of a Jewish grandmother's salmon croquettes, served with creamy avocado "aïoli" and a basil-leaf salad with a horseradish bite.

After such zesty appetizers, the sautéed trout is a bit of a letdown, if only because the menu prepares us for a "hot mustard seed vinaigrette" that is too subtle for our post-pickle-plate palates to detect. But seared pork loin with braised pork cheek is an intricate construction of succulent, properly pink tenderloin, deeply flavorful pork cheek, sauerkraut, and a pile of sauce-sopping pappardelle-shaped egg noodles.

Sliced hanger steak (bravely sans frites) in Dijon-laced jus is flawless—nicely charred at the edges and exceptionally tender, served with a rosemary "shish-ka-bob" and puffy Yorkshire pudding. Even if you're not a Brit, you won't miss the fries. And whether or not you're a vegetarian, you won't miss the steak if you order the "chicken-fried" portobello, the token vegetarian entrée. Golden, crispy-crusted, and splayed over a mound of chunky, skin-on smashed potatoes, the mushroom reminds us how good veggies can be when they don't try so hard to be good for us.

All of the whites and most of the reds on the short but eclectic wine list are available by the glass, which makes it easy to experiment with the suggested food and wine pairings (another echo of 71 Clinton). A quirky pair of doughnuts—one large deep-fried ring smeared with blackberry jelly, one small doughnut hole filled with bay-leaf-infused cream—is a fitting finale. Homespun, and the very antithesis of cookie-cutter. Not unlike Alias itself. ■

Alias Restaurant, dinner, Monday through Thursday, 6 to 11 P.M., Friday and Saturday, to 11:30 P.M. Appetizers, $4 to $9; entrées, $14 to $18. All major credit cards.

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The Underground Gourmet's reviews can be read at nymetro.com/archive/underground.

PHOTOGRAPH BY KENNETH CHEN.

Movies

Edited by Ben Kaplan

NEW THIS WEEK

The Cat's Meow
Director Peter Bogdanovich vividly reimagines the fateful 1924 celebrity cruise aboard news tycoon William Randolph Hearst's yacht. The excursion resulted in a mysterious death, implicating everybody from Charlie Chaplin (Eddie Izzard) to actress Marion Davies (Kirsten Dunst) and filmmaker Thomas Ince (Cary Elwes). Strangely ambling at times, the film is nevertheless uplifted by terrific ensemble work. (1 hr. 52 mins.; R) • Opens 4/12.

Changing Lanes
Ben Affleck and Samuel L. Jackson mistakenly swap briefcases then bitterly feud in director Roger (*Notting Hill*) Michell's noir thriller. With William Hurt. (1 hr. 39 mins.; R) • Opens 4/12.

Frailty
See Rainer, page 64. (1 hr. 40 mins.; R) • Opens 4/12.

Human Nature
Michel Gondry directs Charlie (*Being John Malkovich*) Kaufman's script about a behaviorist prude (Tim Robbins), a feral stud (Rhys Ifans), and a hairy naturalist author (Patricia Arquette). (1 hr. 36 mins.; R) • Opens 4/12.

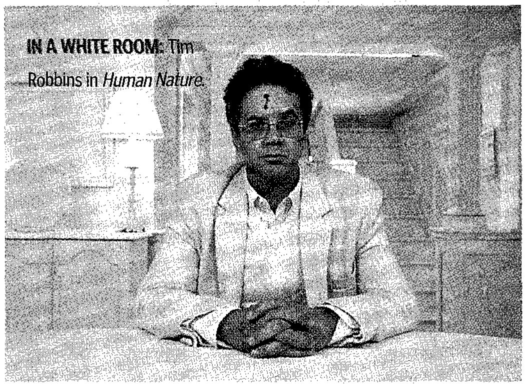
Karmen Geï
An African version of *Carmen*, with Karmen (Djeïnaba Diop Gaï) as an inmate at a women's prison who seduces the female warden (Stephanie Biddle) before going away and wreaking havoc among the world of men. Full of throbbing drums and churning dancers, the film embraces its own theatricality, but the results still feel too distant. (1 hr. 24 mins.; NR) • Opens 4/10.

Mule Skinner Blues
A bizarre, rambling documentary about a bunch of Florida trailer-park denizens who, spurred by an aging ex-shrimper, get together to make a cheapo horror flick. Director Stephen Earnhart gets some points for sheer weirdness of subject, but his slapdash approach to telling this tale often borders on the incomprehensible. (1 hr. 33 mins.; NR) • Opens 4/12.

New Best Friend
An affluent southern college is the setting of this film about one clique's struggle with peer pressure, recreational drugs, and the future. With Taye Diggs and Dominique Swain; directed by Zoe Clarke-Williams. (1 hr. 31 mins.; R) • Opens 4/12.

The Other Side of Heaven
A young Mormon missionary (Christopher Gorham) goes off to the island of Tonga in the fifties to preach the gospel, all the while dreaming of his lady love (Anne Hathaway) back home in Idaho. The awkward epic treatment jettisons the spiritual dimensions of his tale, opting instead for heavy-handed imagery and tiresome musical crescendos. (1 hr. 53 mins.; PG) • Opens 4/12.

The Sweetest Thing
Cameron Diaz plays a randy San Francisco single who goes to great lengths to pursue the man of her dreams (Thomas Jane). Directed by Roger Kumble. (See box.) (1 hr. 24 mins.; R) • Opens 4/12.



IN A WHITE ROOM: Tim Robbins in *Human Nature.*

30 Years to Life
Six very different New Yorkers all come to terms with their 30th birthday in writer-director Vanessa Middleton's directorial debut. With Kadeem Hardison, Tracy Morgan, and Allen Payne. (1 hr. 33 mins.; R) • Opens 4/12.

New Films

All About the Benjamins
Good comic chemistry as a bounty hunter (Ice Cube) and his nemesis (Mike Epps) pursue a group of murderous diamond smugglers. (1 hr. 39 mins.; R) • 17; 40; 45; 52.

★ Amadeus: Director's Cut
An expanded version of Milos Forman's Oscar-winning 1984 masterpiece about the life of Mozart (Tom Hulce) seen through the eyes of rival Antonio Salieri (F. Murray Abraham). A true big-screen experience, with glorious music and sumptuous imagery. (3 hrs. 8 mins.; R) • 1; 43.

★ Amélie
Treacle this elaborately inventive deserves some kind of blue ribbon. (Rainer; 11/12/01) (2 hrs.; R) • 1; 11; 17; 20; 43.

Astoria
Queens is the setting of Nick Efteriades's clichéd Greek-American coming-of-age tale. (1 hr. 43 mins.; R) • 2.

A Beautiful Mind
Russell Crowe plays the mathematician and paranoid schizophrenic John Nash in this rather conventionalized view of madness and creativity. (Rainer; 1/7/02) (2 hrs. 9 mins.; PG-13) • 10; 12; 15; 16; 22; 28; 30; 43; 62; 65; 70; 71; 73.

Big Trouble
Barry Sonnenfeld's frantic farce is big on dither and short on laughs. A talented cast, including Tim Allen, Stanley Tucci, and Rene Russo, is encouraged to yell a lot, as if that would make the jokes any funnier. (Rainer; 4/15/02) (1 hr. 25 mins.; PG-13) • 6; 14; 15; 16; 17; 32; 43; 44; 45; 52; 56; 59; 61; 62; 64; 72; 73; 75.

★ Blade 2
Director Guillermo Del Toro (*The Devil's Backbone*) takes Wesley Snipes's techno-vampire franchise and transforms it into an exuberantly hard-boiled gothic ninja monster fantasy. (1 hr. 36 mins.; R) • 10; 15; 16; 22; 23; 32; 39; 40; 41; 42; 44; 45; 48; 50; 51; 52; 53; 54; 55; 57; 58; 60; 62; 64; 68; 70; 72; 73; 75.

The Brotherhood of the Wolf
An exhaustingly garish French film about the Beast of Gevaudan, a wolflike creature that ravaged the countryside in the 1760s. (Rainer; 1/14/02) (2 hrs. 25 mins.; R) • 24.

Clockstoppers
A scientist's teenage son winds up with a top-secret watch that gives him superhuman speed. And yes, the government wants it back. Kids may enjoy this throwback to 1960s Disney, but adults will be distracted by extra-wide plot holes. (1 hr. 34 mins.; PG) • 6; 14; 15; 16; 17; 29; 32; 39; 44; 45; 50; 51; 52; 53; 57; 59; 60; 62; 64; 66; 69; 71; 72; 73; 75.

Crush
The friendship of three single fortysomething women living in the English countryside gets tested when one (Andie MacDowell) begins a fling with a younger man (Kenny Doughty). The chemistry between the two lovers is effective, but it's undermined as the film veers into melodrama. (1 hr. 52 mins.; R) • 10; 16; 17; 29; 43.

Death to Smoochy
Edward Norton must defend himself from Robin Williams, who was fired from his cushy children's-television gig after accepting bribes from ambitious stage parents. Directed by Danny DeVito. (1 hr. 48 mins.; R) • 6; 13; 15; 16; 22; 25; 32; 43; 45; 49; 50; 52; 53; 56; 60; 62; 64; 67; 69; 72; 73; 75.

E.T. The Extra-Terrestrial
Well, it's certainly still good. Steven Spielberg's legendary tale of the friendship between a boy (Henry Thomas) and a homesick alien punches all the right buttons. The additional footage feels somewhat extraneous, but at least there isn't much of it. (2 hrs.; PG) • 10; 12; 15; 16; 22; 27; 29; 37; 39; 40; 44; 45; 50; 52; 53; 55; 57; 58; 60; 62; 64; 69; 70; 71; 72; 73; 74; 75.

Festival in Cannes
Talkfest auteur Henry Jaglom shot this vague story on the fly at the Cannes film festival about a director (Greta Scacchi) and a wannabe producer (Zack Norman) trying to finance a film. (1 hr. 39 mins.; PG-13) • 2.

★ Gosford Park
Robert Altman's murder mystery is an artful blend of whodunit and something deeper—a meditation on class and a vanishing gentry. (Rainer; 12/24/01) (2 hrs. 17 mins.; R) • 10; 12; 16; 25; 43; 49; 63.

High Crimes
Morgan Freeman has a juicy good time playing an alcoholic lawyer who redeems himself in this otherwise smoothly directed (by Carl Franklin) but rather pro forma courtroom thriller co-starring Ashley Judd and Jim Caviezel, playing a fugitive military operative accused of murdering El Salvadorean civilians fifteen years before. (Rainer; 4/15/02) (1 hr. 55 mins.; PG-13) • 10; 11; 12; 17; 21; 27; 29; 40; 44; 45; 48; 50; 52; 53; 54; 55; 57; 61; 64; 69; 70; 71; 72; 73; 74; 75.

★ Ice Age
Marvelously funny digitally animated comedy featuring woolly mammoths, saber-tooth tigers, sloths, dodos, and much more. (Rainer; 3/25/02) (1 hr. 15 mins.; PG) • 10; 11; 12; 17; 30; 34; 37; 40; 41; 42; 44; 45; 48; 50; 52; 53; 56; 57; 58; 60; 61; 62; 64; 69; 70; 71; 72; 73; 74; 75.

★ In the Bedroom
Todd Field's fine, straightforward film is about a murdered son and the parents who slowly writhe for retribution. As the parents, Tom Wilkinson and Sissy Spacek are extraordinary. (Rainer; 11/26/01) (1 hr. 46 mins.; R) • 2; 12; 17.

Iris
Judi Dench and Jim Broadbent are Iris Murdoch and John Bayley in Richard Eyre's overly fussy movie about the famous English literary couple and Murdoch's descent into Alzheimer's. (Rainer; 12/10/01) (1 hr. 33 mins.; R) • 2; 18; 65.

Italian for Beginners
Lone Scherfig's Dogme 95 film is set at a communi-

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 72.**

PHOTOGRAPH BY B. BIRMELIN/FINE LINE.

Opening

Sweetest Smells of Success

Before shooting **The Sweetest Thing**, a daffy romantic comedy in which two best friends (Cameron Diaz and Christina Applegate) track down a nightclubber who might be Mr. Right (Thomas Jane), director Roger Kumble (pictured) studied up. "I watched Blake Edwards, Richard Lester, and the Farrellys," Kumble says. "I wanted to make something crazy and frenetic that was risqué but not offensive—a silly little movie that looked like we were having a good time." The result is something like *Dumb and Dumber* meets *Thelma & Louise*, an innuendo-packed road movie where ridiculous men serve as the heroines' foils. "Not only are the women the protagonists—they're the source of the comedy," Kumble says. "I look at Cameron and Christina as a modern-day Lucy and Ethel." The 35-year-old writer-director made his debut with *Cruel Intentions*, the coy Upper East Side–private-school retelling of *Les Liaisons Dangereuses* that earned $110 million and put him at the helm of *Sweetest*, which was stuck on hold while Diaz finished *Gangs of New York* and *Vanilla Sky*. "She was my total partner on this," Kumble says. And what of Thomas Jane—how did he respond to the role-reversed part? "I told him, 'You're the chick, the love interest,' and he got it," Kumble says. "I think we both learned about expectations and the man-woman thing." Opens April 12. B.K.

ty-center class, which becomes the social nexus for six Copenhagen thirtysomething singles. (1 hr. 40 mins.; R) • 1.

John Q
Denzel Washington's insurance doesn't cover a heart transplant for his boy. So he holds hostage a hospital. Howlingly bad. (Rainer; 2/25/02) (1 hr. 58 mins.; PG-13) • 17; 52.

★ Kissing Jessica Stein
Jennifer Westfeldt and Heather Juergensen co-wrote and star in this entertainingly sitcomish New York romance about two women who meet through the personals. (Rainer; 3/25/02) (1 hr. 36 mins.; R) • 5; 12; 17; 29; 33; 35; 47; 53; 63; 75.

★ The Komediant
This touching Israeli documentary about the life of Jewish stage legend Pesach'ke Burstein benefits from miles of archival footage, and is at its best when re-creating the lost glories of New York's Yiddish theater. (1 hr. 25 mins.; NR) • 7; 38.

Lantana
Anthony LaPaglia plays a Sydney police detective whose search for a missing psychiatrist intersects with four unhappily married couples—including him and his wife. With Geoffrey Rush. (2 hrs.; R) • 7; 27; 63; 65.

★ Last Orders
A marvelous movie about lifelong friends who carry out a buddy's last request to have his ashes scattered at sea. Directed by the great Fred Schepisi, the cast, including Michael Caine, Ray Winstone, and Bob Hopkins, is as good as it gets. (Rainer; 2/18/02) (1 hr. 49 mins.; R) • 2; 63; 65.

★ Les Destinées
Olivier Assayas's film is about a porcelain-factory heir (Charles Berling) and his second wife (Emmanuelle Béart) as they struggle through the upheavals of the twentieth century. Berling's and Béart's performances, along with Assayas's unsentimental elegance, make for a genuinely intimate epic. (3 hrs.; NR) • 38.

★ The Lord of the Rings: The Fellowship of the Ring
For most of the way, Peter Jackson's film of J.R.R. Tolkien's book *The Fellowship of the Ring* is powerfully imaginative. (Rainer; 12/25/01) (2 hrs. 40 mins.; PG-13) • 10; 12; 16; 22; 43; 75.

Lucky Break
British hoodlums (James Nesbitt and Lennie James) land behind bars, then begin to plot their escape using an amateur musical performance as a cover. *Full Monty* director Peter Cattaneo's film is desperate to please, and falters as a result: It's neither a comedy nor a drama, neither gritty nor inspiring. (1 hr. 49 mins.; PG-13) • 10; 16; 43.

Margarita Happy Hour
Belated adulthood converges on five bohemian mothers who like lounging around, guzzling cheap margaritas, and talking about sex and clothes. (1 hr. 38 mins.; R) • 8.

★ Monsoon Wedding
Mira Nair's giddy movie about the preparations for an arranged marriage in New Delhi is an entertaining pastiche of Bombay movie-musical nuttiness and *Father of the Bride*. (Rainer; 3/4/02) (1 hr. 53 mins.; R) • 5; 15; 26; 46; 49; 63.

Monster's Ball
See what the fuss is about. Halle Berry plays the wife of a man who Billy Bob Thornton's death-row prison guard executes, and they wind up in a depth-charged affair. Marc Forster directed. (Rainer; 1/14/02) (1 hr. 52 mins.; R) • 2; 14; 15; 17; 31; 36; 38; 46; 49; 63.

Mulholland Drive
Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac shady lady making their way through a noirish L.A. dreamscape in David Lynch's weirdo fantasia. (Rainer; 10/22/01) (2 hrs. 26 mins.; R) • 3.

National Lampoon's Van Wilder
A smug college party boy (Ryan Reynolds) tries to make money after Dad stops paying his tuition. The film wants to cross-breed *Ferris Bueller's Day Off* with *American Pie*, but Reynolds lacks the charisma. Co-starring Tara Reid. (1 hr. 35 mins.; R) • 10; 12; 15; 16; 17; 27; 39; 41; 42; 45; 55; 57; 60; 68; 70; 72; 73; 75.

No Man's Land
Three soldiers, two Bosnians and a Serb, are stuck between enemy lines during the Bosnian war in writer-director Danis Tanovic's Oscar–winning debut feature film. (1 hr. 37 mins.; R) • 3.

No Such Thing
A monster (Robert John Burke) that has terrorized mankind for centuries is redeemed by the attentions of a beautiful girl (Sarah Polley). Director Hal Hartley's take on the King Kong myth comes complete with a bitter, introspective beast. (1 hr. 46 mins.; R) • 1.

Panic Room
Jodie Foster plays a divorced woman who is trapped with her daughter (Kristen Stewart) in a high-security room in an Upper West Side townhouse while three intruders attempt to lure her outside. Director David Fincher pulls off a few expert thriller sequences, but most of the movie is relentlessly garish. (Rainer; 4/8/02) (1 hr. 34 mins.; R) • 6; 14; 15; 16; 17; 32; 34; 36; 40; 43; 44; 45; 47; 50; 51; 52; 53; 55; 56; 57; 58; 60; 62; 64; 69; 70; 71; 72; 73; 74; 75.

★ The Piano Teacher
Michael Haneke's movie—about a Viennese piano instructor (Isabelle Huppert) whose lust for an adoring student (Benoit Magimel) turns into a sadomasochistic folie à deux, is grotesquely shocking. It's not a likable film, but Haneke has a genuine gift for cauterizing experience onscreen. (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 18; 46; 63.

Promises
A heartbreaking documentary that follows seven children from both sides of the Israeli-Palestinian conflict over the course of four years. (1 hr. 46 mins.; NR) • 7.

Queen of the Damned
Stuart Townsend reawakens Anne Rice's vampire Lestat in Michael Rymer's film, also starring the late pop star Aaliyah. (1 hr. 22 mins.; R) • 24.

Resident Evil
Director Paul Anderson's adaptation of the popular video game is basically a fancy zombie flick, but the film has a bleak, sadistic intensity all its own. (1 hr. 40 mins.; R) • 10; 22; 32; 39; 40; 44; 45; 50; 52; 57; 60; 62; 68; 70; 73.

★ The Rookie
Dennis Quaid gives a strong, shadowed performance as a science teacher and high-school baseball coach who gets his shot at pitching in the big leagues. Rachel Griffiths and Brian Cox co-star. (Rainer; 4/15/02) (1 hr. 34 mins.; G) • 10; 13; 15; 16; 18; 22; 27; 39; 44; 45; 49; 50; 52; 53; 57; 58; 59; 60; 62; 66; 69; 71; 72; 73; 74; 75.

The Royal Tenenbaums
Wes Anderson's movie is about a family of prodigies gone to seed, but Anderson doesn't really know how to combine his askew sensibility with heartfelt material. Starring Gene Hackman, Gwyneth Paltrow, and Danny Glover. (Rainer; 12/10/01) (1 hr. 48 mins.; R) • 2.

Shot in the Heart
Utah killer Gary Gilmore (Elias Koteas) awaits execution, while his estranged younger brother Mikal (Giovanni Ribisi) tries to reconcile with their family's troubled past. The stars give it their best shot, but Agnieszka Holland's made-for-TV drama is undone by its staginess. (1 hr. 38 mins.; R) • 4.

Showtime
Eddie Murphy and Robert De Niro play cops who also play cops on a reality-TV show. The chemistry between them is zilch; only William Shatner survives the mediocrity, drawing on his wisdom from his *T. J. Hooker* days. (Rainer; 3/25/02) (1 hr. 35 mins.; PG-13) • 6; 15; 16; 17; 32; 34; 39; 40; 44; 50; 52; 57; 60; 62; 67; 69; 73.

Son of the Bride
A divorced Argentine restaurateur (Ricardo Darin) reassesses his life in the wake of a stroke and his father's renewed vows to his mother, who suffers from Alzheimer's disease. Amazingly enough, it's a comedy—and often hilarious. (2 hrs. 4 mins.; NR) • 7; 19.

Sorority Boys
Banished fraternity meatheads pose as girls and move in with a feminist sorority. The results are surprisingly tame. (1 hr. 34 mins.; R) • 17; 62; 73.

Storytelling
Todd Solondz's movie is an uneven attempt at extending his taboo-busting rep: A college student (Selma Blair) is sexually brutalized, and a documentary filmmaker makes a movie about a screwed-up high-schooler. Solondz doesn't get much more from this than an exploitation filmmaker would. (Rainer; 1/21/02) (1 hr. 27 mins.; R)

Teddy Bears' Picnic
Harry Shearer (*This Is Spinal Tap*) wrote and directed

PHOTOGRAPH BY SUZANNE TENNER.

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OPENS IN THEATRES ON APRIL 19

this mockumentary about a fictionalized retreat of the world's most powerful (and sinister) men. (1 hr. 20 mins.; NR) • 7.

The Time Machine
Guy Pearce plays the Victorian scientist traveling to an apocalyptic future where humans are preyed upon by a strange race of underground monsters. Cue the chasing. Cue the fighting. Cue Jeremy Irons as "*Über*-Morlock." (1 hr. 36 mins.; PG-13) • 22; 60; 69; 70.

★ Time Out
A small-scale masterpiece from the writer-director Laurent Cantet. Aurelien Recoing plays a husband who doesn't tell his family he's been fired and lives out a shadow existence in which he pretends to still work. (Rainer; 3/25/02) (1 hr. 42 mins.; R) • 1; 38.

Trouble Every Day
Vincent Gallo plays an American doctor haunted by his cannibalism, and Béatrice Dalle is a mysterious Parisian with those same needs. Neither a horror film or a comedy, it's a heartbreaking tale of repression. (1 hr. 27 mins.; NR) • 58.

★ Waking Life
Richard Linklater's film is about a young man who passes through a linked series of encounters that may or may not be dreams. One of the very best movies of the year. (Rainer; 10/29/01) (1 hr. 40 mins.; R) • 3.

We Were Soldiers
Mel Gibson stars in this overwrought, occasionally effective, mostly cliché-ridden battle drama recounting the first major combat between the Americans and the North Vietnamese. (Rainer; 3/11/02) (2 hrs. 12 mins.; R) • 16; 22; 59.

Wendigo
A family goes into the mountains for a weekend getaway and finds itself at the mercy of rednecks and demons in Larry Fessenden's film. Sends chills up your spine for an hour, then fades. (1 hr. 32 mins.; R) • 3; 9.

★ Y Tu Mamá También
Alfonso Cuaron's road movie is the funniest and freshest sex comedy of its kind since *Going Places*. Two teenage Mexican boys, played marvelously well by Gael García Bernal and Diego Luna, set out for the beach with the disaffected wife of a cousin, played by Maribel Verdu as a mixture of slut and angel of mercy. There's a note of sadness and regret in what they see, along with some peerless prankishness. (Rainer; 3/18/02) (1 hr. 45 mins.; NR) • 5; 14; 17; 29; 38; 45; 46; 49; 63; 75.

Yugoslavia, The Avoidable War
This long and damning documentary blames the Germans, the Croats, the Bosnian Muslims, and the international press for coaxing NATO into the war in Yugoslavia. (2 hrs. 45 min.; NR) • 9.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Amadeus: Director's Cut; Amélie; Italian For Beginners; No Such Thing; Time Out

2. CC Village East
189 Second Ave. (212-529-6799) • Astoria; Festival in Cannes; In the Bedroom; Iris; Last Orders; Monster's Ball; The Royal Tenenbaums

3. Cinema Village
22 E. 12th St. (212-924-3363) • Mulholland Drive; No Man's Land; Waking Life; Wendigo

4. Film Forum
209 W. Houston St. (212-727-8110) • Karmen Gei; Shot In the Heart (See also "Museums, Societies, Etc.")

5. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • Kissing Jessica Stein; Monsoon Wedding; Y Tu Mamá También

6. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Big Trouble; Clockstoppers; Death To Smoochy; Panic Room; Showtime; Training Day

7. Quad Cinema
34 W. 13th St. (212-255-8800) • The Komediant; Lantana; Promises; Son of the Bride; Teddy Bears' Picnic

8. The Screening Room
54 Varick St. (212-334-2100) • Margarita Happy Hour; Moulin Rouge; Ram Dass Fierce Grace (See also "Museums, Societies, Etc.")

9. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300) • Donnie Darko; Wendigo; Yugoslavia, The Avoidable War

10. UA Union Square
13th St. and Broadway (212-253-2225) • A Beautiful Mind; Blade 2; Crush; E.T. The Extra-Terrestrial; Gosford Park; High Crimes; Ice Age; The Lord of the Rings: The Fellowship of the Ring; Lucky Break; National Lampoon's Van Wilder; Resident Evil; The Rookie

14th–41st Streets

11. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Amélie; High Crimes; Ice Age

12. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • A Beautiful Mind; E.T. The Extra-Terrestrial; Gosford Park; High Crimes; Ice Age; In the Bedroom; Kissing Jessica Stein; The Lord of the Rings: The Fellowship of the Ring; National Lampoon's Van Wilder

13. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Death To Smoochy; The Rookie

14. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Big Trouble; Clockstoppers; Monster's Ball; Panic Room; Y Tu Mamá También

15. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • A Beautiful Mind; Big Trouble; Blade 2; Clockstoppers; Death To Smoochy; E.T. The Extra-Terrestrial; Monsoon Wedding; Monster's Ball; National Lampoon's Van Wilder; Panic Room; The Rookie; Showtime

16. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50-LOEWS#558) • A Beautiful Mind; Big Trouble; Blade 2; Clockstoppers; Crush; Death To Smoochy; E.T. The Extra-Terrestrial; Gosford Park; The Lord of the Rings: The Fellowship of the Ring; Lucky Break; National Lampoon's Van Wilder; Panic Room; The Rookie; Showtime; We Were Soldiers

42nd–60th Streets

17. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • All About the Benjamins; Amélie; Big Trouble; Clockstoppers; Crush; High Crimes; Ice Age; In the Bedroom; John Q; Kissing Jessica Stein; Monster's Ball; National Lampoon's Van Wilder; Panic Room; Showtime; Sorority Boys; Training Day; Y Tu Mamá También

18. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Iris; The Piano Teacher; The Rookie

19. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • Son of the Bride

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Amélie

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • High Crimes

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • A Beautiful Mind; Blade 2; Death To Smoochy; E.T. The Extra-Terrestrial; The Lord of the Rings: The Fellowship of the Ring; Resident Evil; The Rookie; The Time Machine; We Were Soldiers

23. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • Blade 2

24. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • The Brotherhood of the Wolf; Hart's War; Queen of the Damned; Rollerball

French Toasts

Throughout his career as a sort of French Larry King, François Chalait interviewed nearly every film legend in Europe or Hollywood. Rescued from French TV archives, his greatest hits make up the new film *Cinépanorama*, filled with remarkable on-set conversations (Brando, Bardot, Godard, Fellini, and even Jane Fonda, who struggles along adorably in broken French). It's the special presentation at **The 8th Avignon/New York Film Festival**, where it'll be joined by 34 French and American short films and features. Competitors range from celebrity-driven independent American fare like *Dummy*, about a young man (Adrien Brody) trying to become a ventriloquist, to premiering French gems like *Grégoire Moulin Contre L'Humanité*, a hilarious physical comedy written, directed by, and starring Artus de Penguern (pictured) about a browbeaten misfit's quest for true love. (See "Museums, Societies, Etc.")

PHOTOGRAPH COURTESY OF FRENCH INSTITUTE.

25. New York Twin
1271 Second Ave., nr. 66th St. (212-505-CINE#590) • Death To Smoochy; Gosford Park

26. Paris Theatre
4 W. 58th St. (212-688-3800) • Monsoon Wedding

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • E.T. The Extra-Terrestrial; High Crimes; Lantana; National Lampoon's Van Wilder; The Rookie

28. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • A Beautiful Mind

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Clockstoppers; Crush; E.T. The Extra-Terrestrial; High Crimes; Kissing Jessica Stein; Y Tu Mamá También

30. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • A Beautiful Mind; Ice Age

31. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Monster's Ball

32. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Big Trouble; Blade 2; Clockstoppers; Death To Smoochy; Panic Room; Resident Evil; Showtime

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • Kissing Jessica Stein

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Ice Age; Panic Room; Showtime

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Kissing Jessica Stein

36. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Monster's Ball; Panic Room

37. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • E.T. The Extra-Terrestrial; Ice Age

38. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • The Komediant; Les Destinées; Monster's Ball; Time Out; Y Tu Mamá También

39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Blade 2; Clockstoppers; E.T. The Extra-Terrestrial; National Lampoon's Van Wilder; Resident Evil; The Rookie; Showtime

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • All About the Benjamins; Blade 2; E.T. The Extra-Terrestrial; High Crimes; Ice Age; Panic Room; Resident Evil; Showtime

41. New Coliseum
701 W. 181st St. (212-740-1545) • Blade 2; Ice Age; National Lampoon's Van Wilder

42. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Blade 2; Ice Age; National Lampoon's Van Wilder

43. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Amadeus: Director's Cut; Amélie; A Beautiful Mind; Big Trouble; Crush; Death To Smoochy; Gosford Park; The Lord of the Rings: The Fellowship of the Ring; Lucky Break; Panic Room

Bronx

44. Concourse Plaza
214 E. 161th St. (718-588-8800) • Big Trouble; Blade 2; Clockstoppers; E.T. The Extra-Terrestrial; High Crimes; Ice Age; Panic Room; Resident Evil; The Rookie; Showtime

45. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • All About the Benjamins; Big Trouble; Blade 2; Clockstoppers; Death To Smoochy; E.T. The Extra-Terrestrial; High Crimes; Ice Age; National Lampoon's Van Wilder; Panic Room; Resident Evil; The Rookie; Y Tu Mamá También

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Solutions to last week's puzzles

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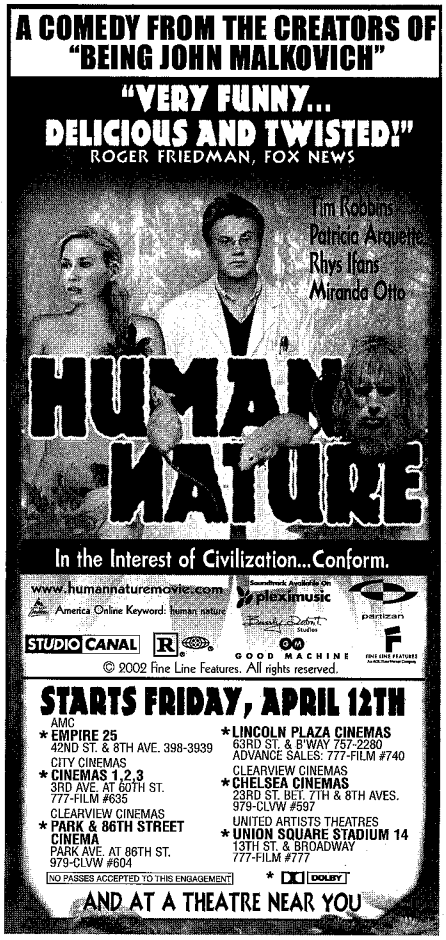
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Brooklyn

46. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Monsoon Wedding; Monster's Ball; The Piano Teacher; Y Tu Mamá También (See also"Museums, Societies, Etc.")

47. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • Kissing Jessica Stein; Panic Room

48. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Blade 2; High Crimes; Ice Age

49. Cobble Hill Cinema
265 Court St. (718-596-9113) • Death To Smoochy; Gosford Park; Monsoon Wedding; Monster's Ball; The Rookie; Y Tu Mamá También

50. Court Street 12
106 Court St. (718-246-7469) • Blade 2; Clockstoppers; Death To Smoochy; E.T. The Extra-Terrestrial; High Crimes; Ice Age; Panic Room; Resident Evil; The Rookie; Showtime

51. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Blade 2; Clockstoppers; Panic Room

52. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • All About the Benjamins; Big Trouble; Blade 2; Clockstoppers; Death To Smoochy; E.T. The Extra-Terrestrial; High Crimes; Ice Age; John Q; Panic Room; Resident Evil; The Rookie; Showtime

53. Pavilion
188 Prospect Park West (718-369-0838) • Blade 2; Clockstoppers; Death To Smoochy; E.T. The Extra-Terrestrial; High Crimes; Ice Age; Kissing Jessica Stein; Panic Room; The Rookie

54. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Blade 2; High Crimes

55. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Blade 2; E.T. The Extra-Terrestrial; High Crimes; National Lampoon's Van Wilder; Panic Room

56. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Big Trouble; Death To Smoochy; Ice Age; Panic Room

57. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Blade 2; Clockstoppers; E.T. The Extra-Terrestrial; High Crimes; Ice Age; National Lampoon's Van Wilder; Panic Room; Resident Evil; The Rookie; Showtime

Queens

58. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Blade 2; E.T. The Extra-Terrestrial; Ice Age; Panic Room; The Rookie; Trouble Every Day

59. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Big Trouble; Clockstoppers; The Rookie; We Were Soldiers

60. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Blade 2; Clockstoppers; Death To Smoochy; E.T. The Extra-Terrestrial; Ice Age; National Lampoon's Van Wilder; Panic Room; Resident Evil; The Rookie; Showtime; The Time Machine

61. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Big Trouble; High Crimes; Ice Age

62. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • A Beautiful Mind; Big Trouble; Blade 2; Clockstoppers; Death To Smoochy; E.T. The Extra-Terrestrial; Ice Age; Panic Room; Resident Evil; The Rookie; Showtime; Sorority Boys

63. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Gosford Park; Kissing Jessica Stein; Lantana; Last Orders; Monsoon Wedding; Monster's Ball; The Piano Teacher; Y Tu Mamá También

64. Main Street Cinemas
72-66 Main St. (718-263-4828) • Big Trouble; Blade 2; Clockstoppers; Death To Smoochy; E.T. The Extra-Terrestrial; High Crimes; Ice Age; Panic Room

65. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • A Beautiful Mind; Iris; Lantana; Last Orders

66. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Clockstoppers; The Rookie

67. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Death To Smoochy; Showtime

68. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Blade 2; National Lampoon's Van Wilder; Resident Evil

69. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Clockstoppers; Death to Smoochy; E.T. The Extra-Terrestrial; High Crimes; Ice Age; Panic Room; The Rookie; Showtime; The Time Machine

70. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • A Beautiful Mind; Blade 2; E.T. The Extra-Terrestrial; High Crimes; Ice Age; National Lampoon's Van Wilder; Panic Room; Resident Evil; The Time Machine

71. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • A Beautiful Mind; Clockstoppers; E.T. The Extra-Terrestrial; High Crimes; Ice Age; Panic Room; The Rookie

Staten Island

72. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Big Trouble; Blade 2; Clockstoppers; Death To Smoochy; E.T. The Extra-Terrestrial; High Crimes; Ice Age; National Lampoon's Van Wilder; Panic Room; The Rookie

73. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • A Beautiful Mind; Big Trouble; Blade 2; Clockstoppers; Death To Smoochy; E.T. The Extra-Terrestrial; High Crimes; Ice Age; National Lampoon's Van Wilder; Panic Room; Resident Evil; The Rookie; Showtime; Sorority Boys

74. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • E.T. The Extra-Terrestrial; High Crimes; Ice Age; Panic Room; The Rookie

75. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Big Trouble; Blade 2; Clockstoppers; Death To Smoochy; E.T. The Extra-Terrestrial; High Crimes; Ice Age; Kissing Jessica Stein; The Lord of the Rings: The Fellowship of the Ring; National Lampoon's Van Wilder; Panic Room; The Rookie; Y Tu Mamá También

Museums, Societies, Etc.

76. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Hardboiled Hollywood: Classic and Contemporary Film Noir." 4/13: *The Maltese Falcon* (1941); *Hammett* (1982). 4/14: *High Sierra* (1941); *The Asphalt Jungle* (1950).

77. Americas Society
680 Park Ave. (212-249-8950); $8. • "Women Make Movies, Latin Style." 4/9: *Daughters of War* (1998); *Home Is Struggle* (1991). 4/16: Love, Women, and Flowers *(1988);* La Mirada de Miryam *(1986).*

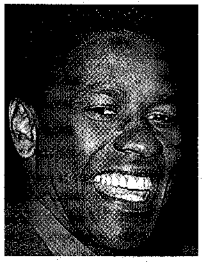
78. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "Restoration Premieres." 4/11: *Alfie* (1966); *Lonely Are the Brave* (1962); *Seconds* (1966). 4/13: *Alfie* (1966); *The Big Heat* (1953); *Lonely Are the Brave* (1962); *Seconds* (1966). 4/14: *Highway* (1958).

79. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770); $9. • "No Man's Land: The Splintering of Yugoslavia." 4/13: *Portraits of Artists in Sarajevo* (1994); *Down* (1996); *Awakening* (1998); *A Man Called Boat* (1992); *Crime and Punishment* (1998). 4/14: *The Valley* (1999); *Model House* (2000); *Ethnically Clean* (1998).

80. Brooklyn Museum of Art
200 Eastern Pkwy., Brooklyn (718-638-5000); free. • "The 8th New York African Film Festival." 4/13: *Dollars* (1999); *The Sunglasses* (1997); *Hijack Stories* (2000). 4/14: *Blue Sky* (2000); *Last Angel of History* (1995); *Daresalam* (2000).

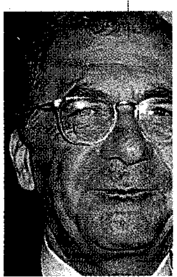
81. The Cantor Film Center
36 E. 8th St. (212-375-8116); $5. • "The 60th Anniversary First Run Film Festival." 4/9-4/15. (New York University showcase of 150 competing student films.)

TRAILERS



FOLLOW-UP TRAINING Denzel Washington (pictured) is reteaming with his *Training Day* co-star **Eva Mendes** on MGM's *Out of Time*. In the film, the Oscar winner will play a small-town cop who gets caught in a love triangle with two women, one of whom is a detective. **Carl Franklin**, who also worked with Washington on *Devil in a Blue Dress*, directs, from a script by Dave Collard. Production kicks off in Florida in May.

A FAMILY AFFAIR Christina Ricci is in talks to appear with *Moulin Rouge* star **Ewan McGregor** in a new historical drama from Myriad Pictures titled *Borgia*, about the fifteenth-century Italian family renowned for its dedication to the arts of incest, thievery, murder, and deceit. Ricci will star as the (by all accounts) heinous Lucretia, McGregor as her power-abusing, egomaniacal brother Cesare, a priest. **Neil Jordan** (*The Crying Game*) directs.



BOOK CLUB Sydney Pollack (pictured) is in talks to direct Paramount's adaptation of **Michael Chabon**'s Pulitzer-winning novel *The Amazing Adventures of Kavalier & Clay*—one of his first films since the unfortunate *Random Hearts* three years ago. **Scott Rudin** is producing the film, about two lifelong friends whose lives became intertwined when they were boys dreaming of comics during the Holocaust. Filming is scheduled to start in 2003.

CHELSEA MURDER MYSTERY THINKFilm's *The Event* is wrapping up production this week in Chelsea, where you may run into **Parker Posey, Olympia Dukakis, Jane Leeves** (*Frasier*), or **Sarah Polley** (*Go*) shooting a few final scenes. The film centers on a series of unexplained deaths in Manhattan's gay community; Posey plays the D.A. assigned to interview a victim's friends and family, a job that turns up alarming insights about him. **Thom Fitzgerald** (*The Hanging Garden, Beefcake*) directs. SARA CARDACE

PHOTOGRAPH BY ROBIN PLATZER/TWIN IMAGES (2).

82. Collective Unconscious Theater
145 Ludlow St. (212-254-5277); $5. • "Konundrum Engine Film Series." 4/13: *Gideon's Egg* (2002); *Food* (2002); *Untitled* (2002); *L* (2002); *Strip Mall Trilogy* (2002); *Fighting Grandpa* (2002).

83. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • 4/9–4/15: *The Sweet Smell of Success* (1957). "The Great American Comedy." 4/9: *Ruggles of Red Gap* (1935); *She Done Him Wrong* (1933). 4/10: *I'm No Angel* (1933); *She Done Him Wrong* (1933). 4/11: *It Happened One Night* (1934); *Bringing Up Baby* (1938); 4/12–4/13: *A Night at the Opera* (1935); *Duck Soup* (1933). 4/14: *Sally of the Sawdust* (1935). 4/14–4/15: *Easy Living* (1937); *My Man Godfrey* (1936). 4/15: *Safety Last* (1923).

84. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "The 8th New York African Film Festival." 4/9: *God Is African* (2001); *The Price of Forgiveness* (2001); *And So Angels Die* (2001). 4/10: *Blue Sky* (2000); *Daresalam* (2000); *Dollar* (1999); *Njangaan* (1974); *100 Days* (2000). 4/11: *100 Days* (2000); *And So Angels Die* (2001); *Shouting Silent* (2002). "After the War, Before the Wall: German Cinema, 1945–1960." 4/12: *The Murderers Are Among Us* (1946); *The Sinner* (1950); *Sky Without Stars* (1955). 4/13: *Film Without a Title* (1947); *The Devil Strikes at Night* (1957). 4/14: *In Those Days* (1947); *The Murderers Are Among Us* (1946); *The Sinner* (1950). 4/15: *Film Without a Title* (1947); *In Those Days* (1947). 4/16: *The Lost Man* (1951); *Black Forest Girl* (1950). 4/17: *Fanfares of Love* (1951); *The Affairs of Dr. Holl* (1951). 4/18: *Roses Bloom on the Grave in the Meadow* (1952); *Toxi* (1952).

85. The French Institute Alliance Française
Florence Gould Hall, 55 E. 59th St. (212-355-6100); $8. • "The 8th Avignon/New York Film Festival." 4/15: *Phantom of the Opera* (1925). 4/16: *Les Ames Calines* (2001); *Les Trois Mouquetraires* (1921); *Tinker* (2001); *Grégoire Moulin Contre L' Humanité* (2001); *Le Roi De Paris* (1995); *C'est La Vie* (2001); *Stranger in the Kingdom* (1998). 4/17: *Pipe Dream* (2001); *C'est La Vie* (2001); *La Maitresse en Maillot de Bain* (2001); *Vivante* (2002). 4/18: *Little Senegal* (2001); *Easy Listening* (2002); *The Holy Land* (2001); *Les Ames Calines* (2001). 4/19: *Le Roi de Paris* (1995); *Cinémapanorama* (1956–1962); *Les Vertiges de L'Amour* (2001); *How to Go on a Date in Queens* (2001). 4/20: *Cinémapanorama* (1956–1962); *Les Trois Mouquetraires* (1921); *Dummy* (2002); *Vivante* (2002). 4/21: *Little Senegal* (2001); *The Zookeeper* (2001).

86. Goethe-Institut New York
1014 Fifth Ave. (212-439-8700); free. • "Women in German Film." 4/10: *La Habanera* (1937). 4/17: *Schritt Vom Wege* (1939).

87. The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "Only in NY!" 4/13: *West Side Story* (1961); *Manhattan* (1979); *On the Waterfront* (1954); *Annie Hall* (1977); *Mean Streets* (1973). 4/14: *New York, New York* (1977); *She's Gotta Have It* (1986); *On the Town* (1949); *The Clock* (1945); *Dog Day Afternoon* (1975). "Classic French Cinema." 4/20–4/21: *Children of Paradise* (1944). 4/27–4/28: *Jules and Jim* (1961); *Portraits Volés* (1993).

88. Makor
35 W. 67th St. (212-601-1000); $9. • "New York–Berlin: The Films of Michael Blackwood." 4/10: *Berlin's Jewish Museum: A Personal Tour With Daniel Libeskind* (2000). 4/11: *A Square in Berlin Comes Back* (1990); *New Yorkers* (1971). "Celebrating Israel Independence Day." 4/15: *Late Marriage* (2002); *In Search of Peace Part 1: 1948–1967* (2001).

89. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 students and seniors. • "Commitment: The Rockefeller Foundation of Media Arts Fellowships at 15." 4/11: *Regret to Inform* (1998); *Women, the Forgotten Face of War* (2002). 4/13: *Daughters of the Dust* (1991); *Nobody's Business* (1996). 4/14: *To the Bone* (2001); *Chronicle of a Disappearance* (1996). 4/15: *Thirteen* (1997); *To Sleep With Anger* (1990); *Bonanza* (2001). "A Work in Progress: An Evening With David. O. Russell." 4/10.

90. Ocularis
70 N. 6th St., Brooklyn (718-388-8713); $5. • "Reports From the Global Village: Present Tense." 4/14: *A Halter of Strongly Twisted Rope* (2001); *Investigation of a Flame* (2001).

91. The Screening Room
54 Varick St. (212-334-2100); $10. • "Midnight Movies." 4/9–4/15: *ABBA: The Movie* (1977); *Hedwig and the Angry Inch* (2001).

92. The Telephone Bar and Grill
149 Second Ave. (212-529-5000); free. • "Michael Caine Month." 4/9: *Alfie* (1966). 4/16: *Zulu* (1964). 4/23: *Educating Rita* (1983).

93. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "Cinema of the Shadows: The Hollywood Film Noir." 4/13–4/14: *A Double Life* (1947).

Opening

A Revival House, Revived

"Let's go to the Thalia and see *The Sorrow and the Pity*," Woody Allen says to Diane Keaton in *Annie Hall* (pictured). Opened in 1938, the Thalia was one of the great Manhattan art houses despite its weird configuration and horrific sight lines, serving as a de facto film school for directors like Woody Allen, Martin Scorsese, and Spike Lee. After a decade spent intermittently shuttered and a heavy renovation (paid for in large part by everyone's favorite Vulcan), the theater reopens as the **Leonard Nimoy Thalia** this week with two film series, "Only in NY!" and then "Grand Illusions: Classic French Cinema," that exemplify the Thalia's local influence and international leaning. Both Woody's Oscar winner and the Marcel Ophuls documentary he and Annie saw are on the menu for this week; opening night is, appropriately enough, *West Side Story*. Opens April 13. (See "Museums, Societies, Etc.")

PHOTOGRAPH BY PHOTOFEST.

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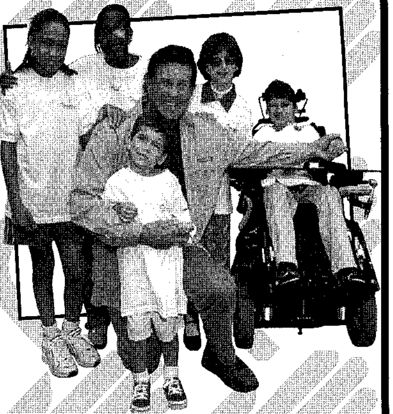

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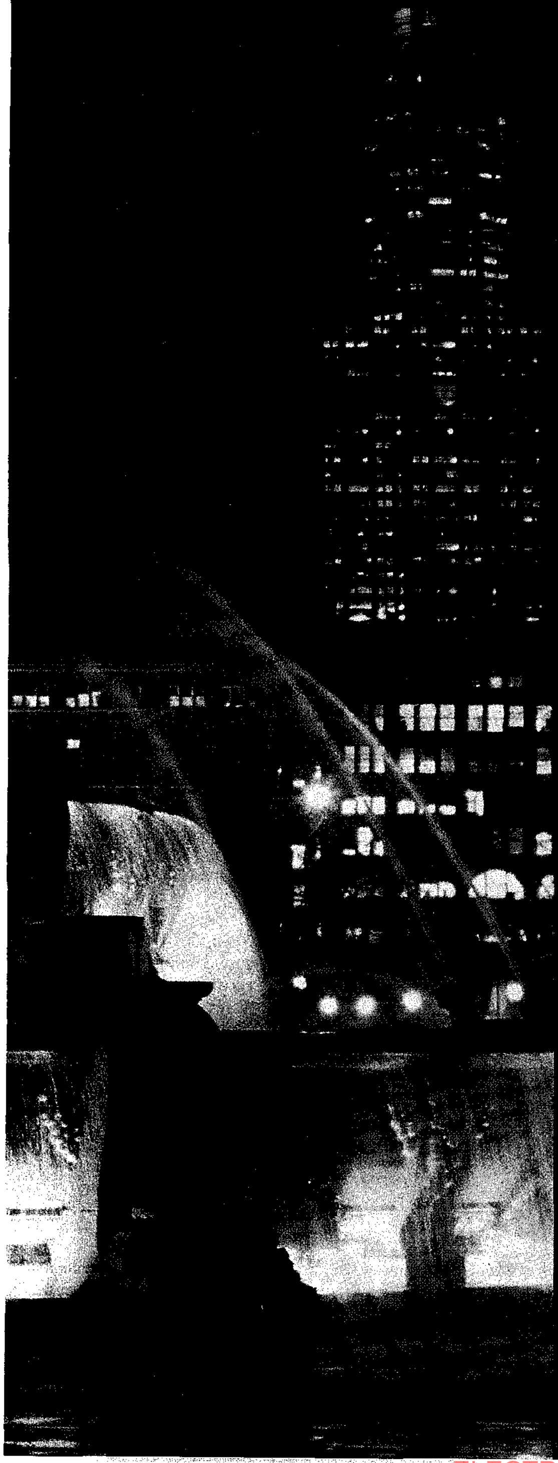

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Theater

Edited by Logan Hill

Broadway

Previews and Openings

The Elephant Man
Billy Crudup, Kate Burton, and Rupert Graves star in Bernard Pomerance's drama. Based on the real story of John Merrick, the Victorian-era sideshow celebrity, the emotional work racked up a shelf of awards in 1979. $50–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 4/14 opening. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Morning's at Seven
A strong veteran ensemble plays a Midwestern family coping with maturity in Paul Osborn's 1939 drama. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/21 opening. (See box.) • Lyceum Theatre, 149 W. 45 St. (212-239-6200).

Thoroughly Modern Millie
Based on the 1967 film about a Jazz Age flapper, this new musical, with book by Richard Morris and Dick Scanlan, music by Jeanne Tesori, and lyrics by Scanlan, tracks Millie Dillmount (Sutton Foster) through the streets of New York. $55–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/18 opening. • Marquis Theatre, 1535 Broadway, at 45th St., (212-307-4100).

Previews

Senior Moment

Silver hair has dominated Broadway stages this season, and continues to crowd out the young whippersnappers with Lincoln Center Theater's revival of Paul Osborn's **Morning's at Seven.** Stage veterans Elizabeth Franz, Buck Henry, Piper Laurie, Christopher Lloyd, Estelle Parsons (pictured, right, with Laurie), and Frances Sternhagen star in this 1939 family drama about four midwestern sisters—Ida, Cora, Arry, and Esther—who are trying to make the most of their twilight years. In previews for an April 21 opening. (See "Broadway.")

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Bea Arthur on Broadway: Just Between Friends
The wry grande dame Bea Arthur returns. The stage and *Golden Girls* vet sings songs, tells dirty jokes, and reflects on decades in the business. $50–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Bob Fosse film. Now starring Molly Ringwald and Raúl Esparza. $25–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning director-choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Crucible
Liam Neeson and Laura Linney star in this operatic production of Arthur Miller's allegorical tale of the Salem witch trials. $40–$85. Tues.–Sat. at 7:30, Wed. and Sat–Sun. at 2. • Virginia Theatre, 245 W. 52nd St. (212-239-6200)

★ Elaine Stritch at Liberty
Elaine Stritch takes her smash-hit thunderstorm of a solo show to Broadway. Stritch delivers a ferocious summation of a life lived furiously and an exemplary lesson in the oft-abused retrospective format. $40–$85. Wed.–Sat. at 8, Sun. at 5. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

Fortune's Fool
(See John Simon's review.) Alan Bates and Frank Langella star in a new adaptation of the Turgenev comedy. $55–$75. Tues.–Sat. at 8, Wed. and Sat at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

★ 42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

★ The Goat, or Who Is Sylvia?
Edward Albee's highly anticipated new play follows a successful architect (Bill Pullman) who, at the *pinnacle of his career, must confess* to his wife (Mercedes Ruehl) and son some awful secret. $65–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
(See John Simon's review.) Kathleen Turner stars in Terry Johnson's new stage adaptation of the beloved 1967 film. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's megahit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

★ Mamma Mia!
An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. $55–$98.75. Mon.–Sat. at 8, Wed. and Sat. at 2. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Metamorphoses
A very welcome Broadway transfer, writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Restlessly inventive but utterly visceral, Zimmerman and her company put a 27-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. Myths are rendered with dramatic flair, unpretentious humor, and a heartbreaking final tableau. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway (212-239-6200).

★ Noises Off
Patti LuPone, Peter Gallagher, Richard Easton, and

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for *a possible listing? Call 212-508-0740.*

PHOTOGRAPH BY JOAN MARCUS.

Faith Prince star in this lively revival of Michael Frayn's slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Oklahoma!

Super-choreographer Susan Stroman and director Trevor Nunn bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. An award-winning smash in London with many of the best-known show tunes ever, the production stars Patrick Wilson as Curly and Olivier winner Josefina Gabrielle as Laurey. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera

Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers

Max Bialystock and Leo Bloom produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp remains the hottest ticket in town, even though Henry Goodman and Steven Weber have replaced stars Lane and Broderick. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof

Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town for the funeral, a graduate student finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. $24–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

"QED"

Alan Alda returns in Peter Parnell's longish two-character drama about the quirky physicist Richard Feynman. Sun. and Mon. at 7:30. Through 5/13. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ Rent

The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Smell of the Kill

Lisa Emery, Claudia Shear, and Jessica Stone play three middle-aged women who trap their husbands in a meat locker. Michele Lowe's dark new comedy is directed by Christopher Ashley. $45–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Sweet Smell of Success

John Lithgow stars as J. J. Hunsecker, the powerful gossip columnist, in this new musical adaptation based on the Ernest Lehman novella and the brutal Lehman–Clifford Odets screenplay. $26–$96. Mon.–Sat. at 8, Wed. and Sat. at 2. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife

In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Topdog/Underdog

Reprising the titanic performance he delivered last summer, Jeffrey Wright stars with Mos Def in the Broadway transfer of the Suzan-Lori Parks drama. As Lincoln and Booth, the actors play two rival brothers stuck in a ramshackle apartment, fighting over the past and the arcane art of three-card monte. $15–$75. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Urinetown

A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Blue Surge

Rebecca Gilman's drama, a hit in Chicago, tracks two prostitutes who are arrested in a police sting. Steve Key, Sarah Knowlton, Rachel Miner, and Joe Murphy star. Robert Falls (1999's *Death of a Salesman*) directs. $45. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. In previews for a 4/21 opening. (See box.) • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

The Golem

Robert Prosky (*Glengarry Glen Ross*) stars in the 1921 Yiddish classic, directed by Lawrence Sacharow (*Three Tall Women*). $55. Call for schedule. In previews for a 4/11 opening. • M.E.T., 55 Mercer St. (212-239-6200).

John Gabriel Borkman

The Ibsen Series continues with its penultimate installment, Ibsen's tale about a corrupt financier. Max Montel directs. $15. Wed.–Sat. at 8, Sun. at 3. Previews begin 4/9 for a 4/14 opening. • Century Center Ballroom Theatre, 111 E. 15 St. (212-279-4200).

Kilt

Jonathan Wilson's comic play about a Scotland-born go-go dancer who returns to his home country for his grandfather's funeral. $30–$35. Mon.–Sat. at 8, Sat. at 3. In previews for a 4/10 opening. • Directors Company, 311 W. 43rd St. (212-206-1515).

Ricky Jay: On the Stem

Sleight-of-hand master, author (*Learned Pigs & Fireproof Women*), self-publisher (*Jay's Journal of Anomalies*), and actor (*Boogie Nights, Heist*), Ricky Jay is something of a phenomenon. His 1994 show, *Ricky Jay and His 52 Assistants*, sold out almost instantly, and his new one threatens to do the same. As usual, admirer David Mamet directs. $65. Tues.–Sat. at 8, Wed. at 2 and 7, Sun. at 3. Previews begin 4/9 for a 5/2 opening. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

The Sweepers

John Picardi's new drama introduces three Italian-American women at the end of WWII in Boston. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 4/2 opening. • Urban Stages, 259 W. 30th St. (877-737-3285).

Talk

The sensational recording and spoken-word artist Carl Hancock Rux (*Rux Revue, No Black Male Show*) debuts his first full-fledged drama. This Foundry Theatre production is directed by Marion McClinton. $35. Tues.–Sat. at 7:30, Sun. at 2. In previews for a 4/9 opening. (See box.) • Public Theater, 425 Lafayette Ave. (800-965-4827).

3 Dark Tales

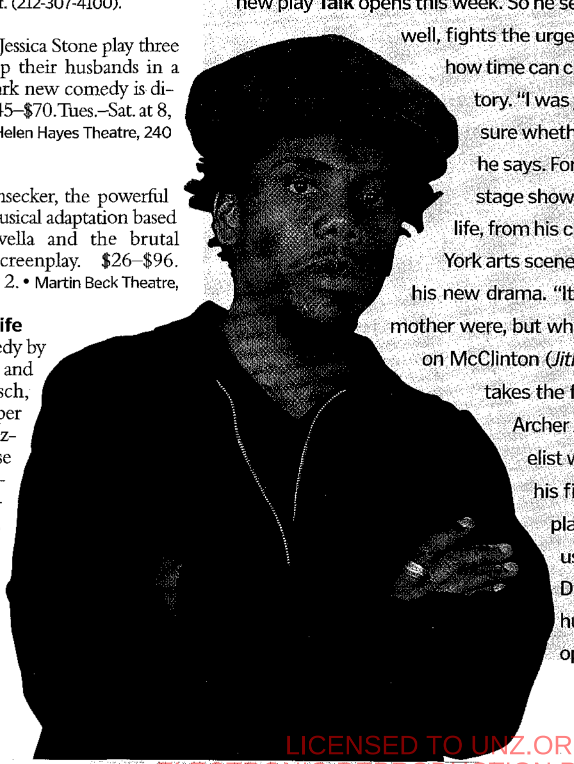
Theatre O's scary brand of physical theater (a mix of slapstick, suspense, and dance) rated rave reviews at London's Barbican Theatre recently. This dark and comic take on three office mates is directed by Joseph Alford. $20. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 4/9 opening. Through 6/9. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Underpants

Steve Martin, comedian and sudden literati standout, stages his latest play, an adaptation of Carl Sternheim's comedy about a man whose wife shames him when her skivvies fall down in public. Barry Edelstein directs.

Previews

Rux Redux



Performer, poet, and now playwright Carl Hancock Rux (pictured) has just been informed that there's no smoking allowed anywhere at the legendarily freewheeling Public Theater, where his new play **Talk** opens this week. So he settles down next to a suddenly obsolete ashtray in the stairwell, fights the urge to light up, and—not so coincidentally—wonders aloud at how time can change a place, and how obsessed he's become with local history. "I was just looking for the Cedar Tavern the other day, and I wasn't sure whether it was the flower shop or the dress store on 10th Street," he says. For his terrific book (*Pagan Operetta*), album (*Rux Revue*), and stage show (*No Black Male Show*), Rux has perceptively mined his own life, from his childhood in foster care to his conflicted success on the New York arts scene. "It's the same riff, but it's a larger riff," he says, referring to his new drama. "It's not just about wondering who my biological father and mother were, but what was the culture I was born into?" *Talk*, directed by Marion McClinton (*Jitney, Seven Guitars*) and produced by the Foundry Theatre, takes the form of a heated discussion in which five panelists discuss Archer Aymes, a controversial (and fictional) African-American novelist who committed suicide in the fifties after rising to fame with his first and only book, *Mother and Son*. It's not hard to see the play as Rux's attempt to invent an artistic forebear. "I mean, I used to lie to the other kids that my father was the black Bob Dylan," Rux once told me, laughing. "I had invented this kinda humbler Jimi Hendrix in my head." In previews for an April 9 opening. (See "Off Broadway.") L.H.

PHOTOGRAPH BY CAROL ROSEGG.

$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Now Playing

Andorra
Theatre for a New Audience stages Max Frisch's 1961 drama, a tale about conflicted identities and a community's anti-Semitic bigotry. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. (See box.) • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

Bewilderness
British comedian Bill Bailey's successful solo show is to be the final performance at the beloved 25-year-old Westbeth. $25–$35. Tues.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-307-4100).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Bodas de Sangre (Blood Wedding)/Pilar Rioja
Federico García Lorca's drama./Flamenco legend Pilar Rioja's new show. $25–$40. Call for schedule and other performances in repertory at Repertorio Español. • Gramercy Arts Center, 138 E. 27th St. (212-889-2850).

The Carpetbagger's Children
In Horton Foote's new family drama, Hallie Foote, Roberta Maxwell, and Jean Stapleton play three wealthy daughters who grew up on the Texas estate of their father, a former Union soldier. $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Circle
Suzanne Bachner's bicoastal comedy about a strange range of characters, all linked together by sex. $30. Mon. and Tues. at 8, Fri. and Sat. at 10:30, Sun. at 5. Through 5/6. • Kraine Theater, 85 E. 4th St. (212-206-1515).

The Complete Works of William Shakespeare (Abridged)
A 90-minute crash-course through the Bard's works $25–$55. Tues.–Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

The Dazzle
Richard Greenberg's drama takes on the eccentric Collyer brothers. $55. Tues–Sat. at 7:30, Wed., Sat., and Sun. at 2. • Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dearest Enemy
Village Light Opera stages Rodgers and Hart's 1925 musical, the duo's first collaboration. $17–$28. Call for schedule. Through 4/21. • Haft Auditorium, 227 W. 27th St. (212-243-6281).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Forbidden Broadway 20th Anniversary Celebration
Gerard Alessandrini's newest update of his long-running musical spoof. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Forbidden City Blues
Staged by Pan Asian Repertory, Alexander Woo's new comedy tracks an Asian-American man and his white girlfriend, as they visit China and are abducted, then introduced to a life of espionage. $25–$39. Wed.–Sat. at 8,, Sat. and Sun. at 2:30. Through 4/14. • West End Theatre, 263 W. 86th St. (212-279-4200).

Franny's Way
This new drama written and directed by Richard Nelson introduces two young women from upstate who find unexpected excitement in the city. $45. Tues.–Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

Onstage

Pride and Prejudice

Following *Homebody/Kabul* and *The Guys*, another timely production has arrived Off Broadway—only this one's a revival of a Swiss drama written in 1961. Now in a new translation by *Village Voice* theater critic Michael Feingold, Max Frisch's scabrous drama **Andorra** (featuring Bill Buell and Jeffrey Fireson, pictured) takes place in an imaginary country where a young man, Andri, has been brought up believing that he is a Jew and enduring the resultant bigotry. When, in an odd twist, Andri's adoptive father reveals that his son is not Jewish, neighbors refuse the father's claim and vent their rage on the son. Veteran director Liviu Ciulei helms the production, at the Lucille Lortel through April 28. (See "Off Broadway.")

The Godfadda Workout
Comedic actor Seth Isler parodies the Coppola classic. $20–$50. Mon., Wed.–Sat. at 8, Sat at 2, Sun. at 3 and 7. • American Place Theater, 111 W. 46th St. (212-239-6200).

Good Time Blues
Genovis Albright and Madame Pat Tandy star in this blues revue. $30. Sat. and Sun. at 3, Mon. at 8. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Helen
Tony Kushner directs a new comic drama by Ellen McLaughlin, in which Helen of Troy is zapped into a modern-day Egyptian hotel room, where she paints her nails and awaits news reports of the war she left behind. Johanna Day, Donna Murphy, Denis O'Hare, Phylicia Rashad, and Louise Wilson star. $45. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

★ Homebody/Kabul
In this prescient drama by Tony Kushner, the justly heralded author of *Angels in America*, a London woman becomes obsessed with Afghanistan, and her husband and daughter journey to the country after receiving a report that she has been murdered. Written over several years before September 11, the drama features Dylan Baker and Linda Emond. $50–$60. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 1:30. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

★ Homecoming
Lauren Weedman, a wry commentator on *The Daily Show With Jon Stewart*, returns with her solo comedic show. $35. Thurs.–Sat. at 8, Sun. at 7. • ArcLight Theater, 152 W. 71st St. (212-239-6200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The Kings of the Kilburn High Road
A hit in Britain, Jimmy Murphy's dark comedy tracks six Irish men who attend a wake in London. Jim Nolan directs. $40–$45. Wed.–Sat. at 8, Sun. at 3. • Irish Arts Center, 553 W. 51st St. (212-206-1515).

The Last 5 Years
The young composer-lyricist Jason Robert Brown made his Broadway debut and scored himself a Tony as co-author (with Alfred Uhry) of *Parade*. Now 31, Brown has delivered a terrific musical, in which *Thou Shalt Not*'s Norbert Leo Butz and *Aida*'s Sherie René Scott play an aspiring author and a struggling actress who sing and tell the tale of their flamed-out five-year romance in crisscrossing, toe-tapping narratives. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • Minetta Lane Theater, 18 Minetta Ln. (212-420-8000).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. Orfeh stars. $45–$100. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Menopause the Musical
A parody set in Bloomingdale's. $48.50. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • Theatre Four, 424 W. 55th St. (212-239-6200).

Miss Evers' Boys
Melting Pot Theatre (*Cobb*) stages David Feldshuh's fictionalized drama about the awful Tuskegee syphilis experiments, which infected many unwitting black American men with the disease. $45. Wed.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Through 4/14. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-279-4200).

Mr. Goldwyn
In a bit of inspired casting, comedic actor Alan King plays the contentious Hollywood producer Samuel Goldwyn in this new drama by Marsha Lebby and John Lollos. Neil Simon specialist Gene Saks (*Brighton Beach Memoirs, Biloxi Blues*) directs. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Necessary Targets
Eve Ensler's utterly unbelievable drama tracks two American women, a rich psychiatrist and a gung-ho writer, who travel to Bosnia to help women refugees struggling with the aftermath of war. $60. Tues.–Sat. at

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PHOTOGRAPH BY GERRY GOODSTEIN.

8, Wed., Sat., and Sun. at 3. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Prodigal
This new Australian musical follows a teenager from his rural town to the big city. $45. Tues.–Sat. at 8, Wed., Sat., Sun. at 2:30. • York Theatre at St. Peter's in the Citigroup Center, 619 Lexington Ave. (212-239-6200).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Reno: Rebel Without a Pause
Reno transfers her successful solo show, one that was intended to be a vehicle for her rants but quickly became one of the first theatrical performances to incorporate a response to September 11. $40. Mon., Thurs.–Sat. at 7 and 10, Sun. at 5:30. • Zipper, 336 W. 37th St. (212-239-6200).

The Secret Order
As part of the E.S.T./Sloan Foundation Science and Technology Project, the theater stages Bob Clyman's new drama about a cancer researcher who confronts a difficult ethical dilemma. $30. Tues.–Sat. at 8, Sat. and Sun. at 3. • E.S.T., 549 W. 52nd St. (212-247-4982).

Stomp
A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

Surviving Grace
Illeana Douglas and Doris Belack star in Trish Vradenburg's new play about a mother and daughter's fitful reconciliation. $30–$55. Tues.–Sat. at 8, Sun. at 7. • Union Square Theatre, 100 E. 17th St. (212-307-7171).

The Sweepers
John Picardi's new drama tracks three Italian-American women. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. • Urban Stages, 259 W. 30th St. (877-737-3285).

Swimming With Watermelons
A new music theater piece about a post-WWII romance between an American GI and a Japanese woman, by Diane Paulus, Randy Weiner, and Project 400. $15–$45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

★ The Syringa Tree
Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

36 Views
(See John Simon's review.) In Naomi Iisuka's new drama, an artist and her friend become embroiled in a controversy surrounding a recently discovered Japanese pillow book. $45. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • The Public Theater's Newman Theater, 425 Lafayette St. (212-239-6200).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel
In Glen Berger's new play, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

Up, Up and Away
Fred Garbo Inflatable Theater Co. stages an acrobatic show involving inflatable objects of all shapes and sizes. $10–$30. Call for schedule. Through 4/14. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Urban Transitions: Loose Blossoms
Ron Milner's drama, directed by Woodie King Jr., tracks a midwestern family as the son begins selling drugs to support his unemployed father. $30. Wed.–Fri. at 7:30, Sat. and Sun. at 3. Through 5/5. •

★ The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. Through 4/16: Carol Jenkins, Idina Menzel, and Joyce Van Patton. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

Apocalypso!
A small-town comedy set in a bar and, perhaps, just before the end of the world. $10–$15. Thurs–Sat. at 7:30. • Kraine Theater, 85 E. 4th St. (212-206-1515).

Axis Company: Shorter Works
An assortment of short experimental plays and videos. $10. Thurs.–Sat. at 8. • Axis, 1 Sheridan Sq. (212-807-9300).

Bow Down
Joe Brady's take on the personal aftermath of September 11. $15. Thurs.–Sat. at 10, Sun. at 5:30. Through 4/21. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

The Cherry Orchard: A Moveable Feast
Salt Theater and director Emma Griffin stage an itinerant production of Chekhov's drama in various locations throughout the city. $15. Call for locations and schedule. Through 4/21. • (212-613-5740).

Criss Angel Mindfreak
A futuristic illusion and escape art show. $15–$55. Mon., Wed.–Sat. at 8, Fri. at 10, Wed. at 3, Sat. at 2 and 5, Sun. at 3 and 7. • World Underground Theater at WWF New York, Broadway at 43rd St. (212-307-4100).

The Fab 4 Reach the Pearly Gates
Award-winning Philadelphia theater company New Paradise Laboratories stages this odd comic drama about the Beatles' near-death experience. $17. Wed.–Sat. at 8:30. • P.S. 122, 150 First Ave. (212-477-5288).

Falling to Pieces: The Patsy Cline Musical
A musical devoted to the country-western crooner. $19. Wed.–Sat. at 8, Sun. at 3. • Bank Street Theatre, 155 Bank St. (212-279-4200).

The Feign'd Courtesans
Aphra Behn's comedy about three women on the run. $15. Fri. and Sat. at 8, Sun. and Mon. at 7. • Tribeca Playhouse, 111 Reade St. (212-206-1515).

★ The Guys
Tim Robbins and Swoosie Kurtz star in first-time playwright Anne Nelson's surprisingly powerful two-person drama about a fire captain who asks a journalist to help him write eulogies for his fallen men. $55. Tues.–Fri. at 7. • The Flea, 41 White St. (212-206-1515).

Jimmy Carter Was a Democrat
This new comedy by Rinne Groff introduces lefty academic Samuel B. Shostakovitz, a wannabe folksinger with the hots for a sexy labor activist. $15. Thurs.–Sun. at 7:30. • P.S. 122, 150 First Ave. (212-477-5288).

Kiss Shot
Jim Neu's noir-inspired musical, with music by Neal Kirkwood. $15. Thurs.–Sun. at 8. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

★ Maria del Bosco (Sex & Racing Cars: A Sound Opera)
The latest Richard Foreman production tackles horny ballerinas who fall in love with a race car "that turns out to be human consciousness in disguise." $15. Tues., Thurs.–Sun. at 8. Through 4/28. • Ontological Theater at St. Mark's Church, 131 E. 10th St. (212-533-4650).

The Marriage of Figaro
The Beaumarchais classic comedy (and source of Mozart's opera), directed by Jean Cocteau Repertory's David Fuller. $15–$40. Wed. at 7, Thurs.–Sat. at 8, Sun. at 3. • Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

Medea
Classical Theatre of Harlem stages an Alfred Preisser adaptation of the Greek tragedy with an all-black cast. $15. Thurs.–Sat. at 8, Sun. at 3. • Harlem School of the Arts Theater, 647 St. Nicholas Ave. (212-539-8828).

Mister
Anthony Rapp and Yassmin Alers star in a new musical set in an urban high school. Book and lyrics by Tony Vellela, music by Misha Piatiagorsky. $15. Sun. at 7, Mon. and Tues. at 8. • Present Company Theatorium, 198 Stanton St. (212-420-8877).

Monday Night Magic
Internationally known magicians in an intimate setting. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Mono
An inventive, interactive play set in a barlike environment, with a sock puppet. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Much Ado About Nothing/Romeo and Juliet
Pearl Theatre stages the classics. $28–$35. Call for schedule. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

Not in Front of the Baby
A twisted comedy by Stephen Gaydos about a God-fearing Catholic family. $15. Mon. at 7, Thurs.–Sat. at 8. • Flatiron Playhouse, 119 W. 23rd St. (212-414-8181).

Norman Conquests
A trilogy of Alan Ayckbourn comedies, directed by Lise McDermott $15. Call for schedule. • Flatiron Playhouse, 119 W. 23rd St. (212-414-8181).

Placebo Sunrise
Garvey & Superpants stage their latest oddity. $3–$20. Thurs.–Sat. at 8, Sat. at 11. • Pleasure Center, 125 W. 42nd St. (212-726-3054).

These Four Walls
Charlotte Meehan's extreme comedy about a fundamentalist family. $10–$15. • Dixon Place, 309 E. 26th St. (212-532-1546).

Voices From the Hill
Moonwork's musical adaptation of *Spoon River Anthology*. $19. Wed.–Sun. at 8, Sun. at 3. • Connelly Theater, 220 E. 4th St. (212-206-1515).

Previews

Working Blue

The provocative playwright Rebecca Gilman, author of *Spinning Into Butter* and *The Glory of Living*, is accustomed to controversy, but she stumbled into unexpected trouble when her drama **Blue Surge** opened last summer at Chicago's Goodman Theater. Because of a late schedule change, some subscribers—who had expected an all-American play about a Major League Baseball strike—instead got a major dose of nudity and foul-mouthed banter. Despite the bungled scheduling, Gilman's drama, about two prostitutes and two cops who bond after a massage-parlor bust, opened to generally positive reviews; it begins previews at the Public Theater on April 9. (See "Off Broadway.")

PHOTOGRAPH BY RICHARD GILMAN/RETNA, LTD.

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Galleries

Solos

Madison Avenue and Vicinity

Fritz Bultman
Colorful, curvy collages of gouache-painted papers by a New York School "Irascible" (1919–1985) who studied design with Lazlo Moholy-Nagy and painting with Hans Hoffmann; through 4/30. • Schlesinger, 24 E. 73rd St. (212-734-3600).

★ Arshile Gorky
Portraits of the artist and his friends and family, including two paintings on loan from the National Gallery of Art and the Whitney Museum of American Art; through 4/27. • Gagosian, 980 Madison Ave. (212-744-2313).

★ Nancy Graves
Works by the late artist (1939–1995) on the theme of flight, among them her 1973 film, *Aves: Magnificent Frigate Bird, Great Flamingo*, the iconic bronze sculpture *Aves* (1979), and paintings and works on paper; through 4/27. • Knoedler, 19 E. 70th (212-794-0550).

Carol Ross/Ann Wilson
Minimal geometric sculptures/Collages of leaves cut and arranged in grid formations and related paintings. Through 5/18. • Gat, 1100 Madison Ave. (212-327-0441).

57th Street Area

★ Jay De Feo
Paintings and drawings dating from the early fifties to the late eighties, by the Bay Area artist (1929–1989) who was a central figure in the California avant-garde and known for transforming inanimate forms into magical, provocative images; through 5/4. • Rosenfeld, 24 W. 57th St. (212-247-0082).

★ Jane Freilicher
Paintings of views from the artist's Greenwich Village studio windows and of the countryside surrounding her studio in Watermill, Long Island; through 4/27. • De Nagy, 724 Fifth Ave. (212-262-5050).

★ Graham Gillmore
Paintings in which words are used to create densely layered abstractions; through 4/27. • Boone, 745 Fifth Ave. (212-752-2929).

Whitfield Lovell
Three-dimensional tableaux that combine charcoal drawing on wooden planks and found objects and draw on the African-American artist's own history and memories; through 5/4. • DC Moore, 724 Fifth Ave. (212-247-2111).

★ Louise Nevelson
A selection of the artist's sculptural environments from the fifties and sixties; through 4/27. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

Stephen Pace
Paintings of horses in fields, clam diggers, and other subjects seen by the 83-year-old artist at his summer home on Deer Isle, Maine, all in his signature style of large, vigorous brushstrokes; through 5/1. • Perlow, 41 E. 57th St. (212-644-7171).

Hans Schabus
An installation of a handmade portable sailboat; a film documenting the Austrian artist's journey sailing through Vienna's underground sewage system, and drawings, film stills, and other works; through 4/27. • Cohan, 41 W. 57th St. (212-755-7171).

★ Myron Stout
The first New York exhibition devoted to the abstractionist's graphite drawings, all of which remained in his studio at the time of his death, in 1987, at 79, and date from the mid-sixties through the seventies; through 5/18. • Washburn, 20 W. 57th St. (212-397-6780).

★ Lawrence Weiner
A new, six-part sculpture installation titled *Wave After Wave* and a film, *Wild Blue Yonder* (2001–02) and its related storyboard drawings; through 4/27. • Goodman, 24 W. 57th St. (212-977-7160).

SoHo and TriBeCa

★ Francis Bacon
A selection of paintings made by the late British artist between 1950 and 1988; through 5/18. • Shafrazi, 119 Wooster St. (212-274-9300).

★ Wim Delvoye
"Marble Floor" works from 1999 for which the Belgian artist photographed charcuterie—precision-cut salami, chorizo, mortadella—arranged in geometric patterns based on Italian Baroque and Islamic motifs; through 4/27. • Sperone Westwater, 121 Greene St. (212-431-3685).

★ Ree Morton
The first major survey of the artist's sketchbooks and notebooks, made from the year she received her B.F.A., in 1968, to her death in 1977, and showing her transition from abstraction to the more defined imagery of her later work; through 5/4. (See box.) • Art in General, 79 Walker Street (212-219-0473).

★ Neo Rauch
Deft, fluid paintings of invented narratives that suggest a Cold War atmosphere of secret missions and evolve from a tiny sketch drawn directly on the canvas; through 5/4. • Zwirner, 43 Greene St. (212-966-9074).

Ben Schonzeit
Recent and early paintings by this artist who started his career as a Photorealist and whose work is the subject of the new book *Ben Schonzeit Paintings* (Abrams); through 4/20. • Meisel, 141 Prince St. (212-677-1340).

Chris Verene and Christian Holstad
The Self-Esteem Salon—The Baptism Series, a collaborative, participatory action-and-sculpture exhibition in which the artists baptize infants and offer beauty services and photographic portraits to gallery visitor "clients"; through 4/20. • Deitch, 76 Grand St. (212-343-7300).

Paul Waldman
Disquieting paintings of cherubic children with wings, horns, and other animal characteristics in serene, marbled places and related sculptures in cast-bronze or painted porcelain; through 5/11. • Lennon Weinberg, 560 Broadway (212-941-0012).

Chelsea

Richard Artschwager
New photographs mounted on wood; through 5/4. • Gagosian, 555 W. 24th St. (212-741-1111).

Marc Brandenburg
Small graphite drawings that are arranged and drawn to resemble film negatives; through 4/27. • Morris, 465 W. 23rd St. (212-727-2752).

★ Jonathan Calm/Peter Mitchell-Dayton
Photographs, sculpture, and videos that use the artist's Brooklyn neighborhood as a source and a subject/Graphite drawings of *Archie* comic-strip characters in compromising sexual situations. Through 4/27. • Golden, 526 W. 26th St. (212-727-8304).

Janet Cardiff and George Bures Miller
The Paradise Institute, a multimedia collaborative digital video work with binaural audio tracks that was awarded the Premio Prize in the 2001 Venice Biennale; through 4/27. • Luhring Augustine, 531 W. 25th St. (212-206-9100).

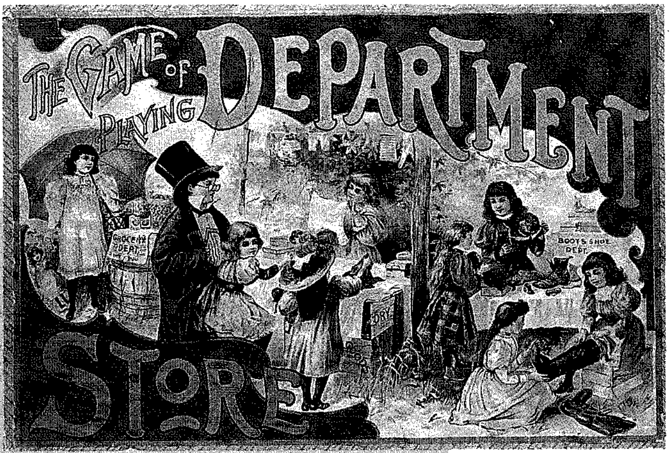
Peter Coffin
A greenhouse installed inside the gallery as a performance space where musicians and artists can communicate with plants, and photographs of auras on the gallery's walls; through 4/20. • Kreps, 516 W. 20th St. (212-741-8849).

★ Pia Fries
Opulent abstract paintings whose surfaces are worked with combs, scissors, kneading tools, punches, and drills; through 4/28. • CRG, 535 W. 22nd St. (212-229-2766).

Tom Fruin
Large, colorful "quilts" fashioned from sewn-together

On View

Play Space


THE GAME OF PLAYING DEPARTMENT STORE
GROCERY DEPT.
BOOTS & SHOE DEPT.

In Victorian times, home entertainment consisted not of *Survivor* but of board games, players, and competitive zeal. In fact, judging from the more than 150 board games, card games, and puzzles dating from the 1840s through the early twentieth century on view in **The Games We Played: American Board and Table Games From the Liman Collection**, these playthings actually outdid TV, offering two-dimensional versions of real-life competitions that anyone could join in on, as in the McLoughlin Brothers' Wall Street–inspired the Game of Bulls and Bears (1883) or the Game of Playing Department Store (pictured, 1898). But whether startlingly relevant or fascinatingly dated, their graphics are gorgeous. At the New-York Historical Society through January 5, 2003. (See "Museums.")

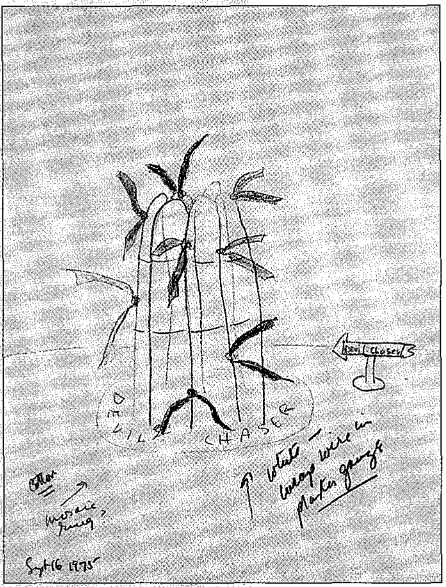
Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

PHOTOGRAPH COURTESY OF NEW-YORK HISTORICAL SOCIETY.

Retrospective

Personal Touch

In her installations, sculptures, and paintings, the artist Ree Morton challenged Minimalism and other artistic orthodoxies of the seventies with humor and beauty. In her notebooks and sketchbooks, she recorded thoughts and anxieties about her art and the art world, made drawings for installations and sculptures (pictured, *Study for Devil Chaser*, 1975), and revealed her opinions of other artists' efforts. Those journals, on exhibit together in New York for the first time in **The Mating Habits of Lines: Sketchbooks and Notebooks of Ree Morton (1936–1977),** also trace the trajectory of a notably short and influential career, beginning when the artist received her B.F.A. in 1968 and ending with her untimely death in 1977. Even so, those familiar with Morton's output may be surprised by the power of her written words, as in a 1976 draft of an application for a John Simon Guggenheim Memorial Foundation grant. "My career probably began at the age of three, when I took up watching ant hills and protecting lady bugs. This caused a long interruption in my artistic progress, because my family read this as an interest in science and directed me to nursing. . . . As soon as I realized the mistake, I started studying art, but it was already 1965, and I had a Naval officer husband, three children, and a house in a middle class development in Norfolk, Virginia. The story from there resembles the feminist classic, 'Out of the Kitchen; Into the Studio.' I got a BFA in 1968 in Rhode Island and an MFA in 1970 in Philadelphia. I learned to use power tools. . . . I got a teaching job. I got a loft in NYC. I learned to take myself seriously, and then learned not to take myself THAT seriously . . . Not bad, for a girl." (Through May 4; see "Galleries—Solos: SoHo and TriBeCa.") E.N.



PHOTOGRAPH BY KEN BURRIS.

plastic drug bags; through 4/27. • Stux, 529 W. 20th St. (212-352-1600).

★ Marcus Harvey
Large-scale paintings based on photographs of tabletop still-lifes that the artist arranges in his studio from such relics of contemporary fast life as pizza crusts, beer cans, and cigarette butts; through 4/27. • Boone, 541 W. 24th St. (212-752-2929).

Donald Judd
A selection of the artist's aluminum, plywood, and Plexiglas "stack" sculptures; through 4/27. • Cooper, 521 W. 21st St. (212-255-1105).

★ Craig Kalpakjian/Felix Gonzalez-Torres
Large-scale photographs of the artist's digitally rendered architectural interiors, and two sculptures/A selection of the late artist's works made between 1986 and 1992 that seem to foreshadow recent world events, such as his untitled "stack" piece from 1990 with newspapers clippings referring to germ warfare and the Pentagon's assurance that we are not at risk. Through 5/4. • Rosen, 525 W. 24th St. (212-627-6000).

★ Betsy Kaufman
Abstract paintings that make layered references to Abstract Expressionism, Minimalism, and Conceptualism; through 5/4. • Tonkonow, 535 W. 22nd St. (212-255-8450).

★ Lance Letscher
Collages of found paper and cardboard that suggest psychological portraits of landscapes; through 4/27. • Scott, 529 W. 20th St. (646-486-7004).

Nancy Lorenz
Abstract paintings that evoke the Asian landscape-painting tradition; through 4/27. • Grimm, 505 W. 28th St. (212-564-7662).

★ Jennifer and Kevin McCoy
Five recent multimedia projects that reorder and transform existing television and film clips into nonlinear narratives, including a one-shot horror film inspired by Sam Raimi's *Evil Dead 2*; through 4/20. • Postmasters, 459 W. 19th St. (212-727-33323).

★ Dominic McGill
Sculpture and drawings that muse on humankind's adaptations to nuclear armament; through 5/4. • Debs, 525 W. 26th St. (212) 643-2070.

★ Richard Nonas
A selection of the sculptor's works in his own collection that date from the past 25 years, many of which have not been previously exhibited; through 4/27. • Stark, 555 W. 25th St. (212-807-1051).

★ Irene Hardwicke Olivieri/Andrea Belag
Paintings that depict a world of human and half-human creatures, exotic foliage, and wildlife/New abstract paintings on paper influenced by the artist's recent visit to Cuba. Through 5/4. • Maynes, 529 W. 20th St. (212-741-3318).

Lari Pittman
Recent paintings by the Los Angeles artist that depict vignettes of land- and seascapes and domestic objects interspersed with decorative elements; through 5/4. • Gladstone, 515 W. 24th St. (212-206-9300).

Rona Pondick
Cast-metal sculptures that combine self-portraiture and animals; through 4/27. • Sonnabend, 536 W. 22nd St. (212-627-1018).

★ Marjetica Potrc
A sculpture that represents a "case study" of the houses created by untrained student architects for Barefoot College in Tilonia, India, and related photographs; through 5/4. • Protetch, 511 W. 22nd St. (212-633-6999).

★ Milton Resnick
Abstract paintings made between 1956 and 1963 in which the artist began to develop his signature style of a painterly field of color as the dominant expressive element; through 5/4. • Miller, 524 W. 26th St. (212-366-4774).

Elisa Sighicelli/Joseph Grigely
Photographs of interiors of houses in Cuba that the artist mounts to aluminum light boxes and presents as single or multi-part installations/Digitally enlarged and altered reproductions of pieces of paper on which people have communicated their names to the artist, who is deaf, and a continuous sound loop made from recordings of different people trying to pronounce the name "Ed Ruscha." Through 4/27. • Cohan Leslie and Browne, 138 Tenth Ave. (212-206-8710).

★ Kiki Smith/Elizabeth Murray
Recent life-size figurative sculptures that explore themes of life, death, and resurrection/Vividly colored watercolors that make references to such everyday objects as spoons, mugs, tables, and shoes. Through 4/27. • PaceWildenstein, 534 W. 25th St. (212-929-7000).

★ Pat Steir
Recent abstract paintings; through 4/27. • Cheim & Read, 547W. 25th St. (212-242-7727).

★ Sue Williams
New gestural abstract paintings in which the artist has used a wider brushstroke and gradations of color within each movement; through 5/18. • 303, 525 W. 22nd St. (212-255-1121).

Group Shows

Madison Avenue and Vicinity

Stone
Abstract paintings by De Kooning, Gorky, Hoffman, Kline, Pollock, Pousette-Dart, others; through 4/25. • 113 E. 90th St. (212-987-4997).

★ Ubu
Rare lithographic propaganda posters produced in Germany during the period of the early Weimar Republic, including works by Cay, Klein, Pechstein, Langenborg, Zietara, others; through 5/18. • 16 E. 78th St. (212-794-4444).

SoHo and TriBeCa

★ Kagan Martos
"The Dubrow Biennial 2002," works by 35 artists in the collection of Norman Dubrow, among them Bevilacqua, Bernhardt, Elizonda, Kurland, Owens, Twitchell; through 5/4. • 515 Broadway (212-343-9293).

★ Roeder
Paintings by De Crignis, Toenges, Tollens; through 4/27. • 545 Broadway (212-925-6098).

Swiss Institute
A collaborative installation uniting a stage printed with an undulating wave pattern by Ugo Rondinone; the voice of John Giorno reading his poem, *There Was a Bad Tree*, and drawings and sculpture by Urs Fischer; through 5/11. • 495 Broadway (212-925-2035).

★ Kumi Yamashita
Portraits and shadow profiles created by rubbing conte crayon on silk paper placed over each sitter's personal credit cards; through 5/11. • Kent, 67 Prince Street (212-966-4500).

Chelsea

Broan
"Barometer," an exhibition curated by master's degree students in the gallery and retail art administration program at FIT, featuring works by eleven artists—among them Atkisson, Church, Hoppe, Johnson, Peters—that exemplify a personal, even obsessive, creative process; through 4/27. • 423 W 14th St. (212-633-6525).

★ Liebman Magnan
"I'm Amazed," works created from or resembling a common object, by Graves, Mellyn, Rollin & KOS, Rowland, Ruscha; through 5/4. • 552 W. 24th St. (212-255-3225).

★ Lombard-Freid
"Retrofit," works by seven New York–based artists

who employ different methods of appropriation to restage contexts and use, among them Aldridge, Guyton, Meagher, Phelan; through 4/27. • 531 W. 26th St. (212-967-8040).

White Columns
Works by 150 emerging and established artists that are being auctioned at the "2002 Benefit Silent Auction and Gala" to benefit White Columns, on April 20 (anonymous bidding on artwork is open to the public through April 20 and works can also be viewed on www.whitecolumns.org); through 4/20. • 320 W. 13th St. (212-924-4212).

Photography

★ ICP
"Rise of the Picture Press: Photographic Reportage in Illustrated Magazines, 1918–1939," approximately 130 examples of rare American and European publications, mostly from the collection of ICP; through 6/16. • "Dream Street: W. Eugene Smith's Pittsburgh Photographs," a photographic portrait of Pittsburgh created between 1955 and 1957; through 6/16. • 1133 Sixth Ave. (212-857-0045), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $9, students and seniors $6.

★ Clarence John Laughlin
Photographs of decaying Louisiana plantation houses from the 1948 book *Ghosts Along the Mississippi*; through 5/4. • Miller, 524 W. 26th St. (212-366-4774).

David Malin
Color and black-and-white astronomical photographs revealing distant objects that cannot be seen by the human eye; through 5/25. • Houk, 745 Fifth Ave. (212-750-7070).

★ Richard Misrach
Recent photographs documenting the rare presence of water in the Nevada desert; through 4/27. • Mann, 210 Eleventh Ave. (212-989-7600).

Daniela Rossell
Portraits of Mexico's aspiring upper class within the luxury of its domestic surroundings; through 5/4. • Greene Naftali, 526 W. 26th St. (212-463-7770).

★ Mark Steinmetz/Susan Unterberg
Photographs from the past decade depicting introspective youths, roadside loiterers, and nighttime suburbia in Athens, Georgia, and Knoxville, Tennessee/Close-up color photographs of horses's eyes that suggest landscapes, lunar eclipses, and other animals. Through 5/4. • Richardson, 535 W. 22nd St. (646-230-9610).

John Timberlake
Dioramas depicting English landscapes montaged with simulated painted skies from archival images of British nuclear tests; through 5/12. • Artists Space, 38 Greene St. (212-226-3970).

★ Penelope Umbrico
Photographs of images extracted from catalogues that show mirror reflections of rooms as seen through partially opened doors; through 5/4. • Saul, 535 W. 22nd St. (212-627-2410).

Weegee
Photographs of New York from the forties and fifties; through 5/17. • De Lellis, 47 E. 68th St. (212-327-1482).

Museums

American Craft Museum
"Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 4/28. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum
★ "Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; through 6/23. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum by the folk-art collector; through 6/2. • 45 W. 53rd St. (212-977-7170), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
"Baseball As America." A study of how the sport reflects our culture, with hundreds of artifacts borrowed from the Hall of Fame; through 8/18. • "Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • Central Park West at 79th St. (212-769-5100); daily 10-5:45 (on Fri., Rose Center is open to 8:45 for weekly jazz concerts); $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum
★ "The New Way of Tea." A two-part exhibition running concurrently at the Asia Society and Museum and the Japan Society, examining the contemporary Japanese tea ceremony through traditional and experimental environments, utensils, and performances; through 5/19. • "The Creative Eye: New Perspectives on Asia Society's Rockefeller Collection." Selections from the Society's renowned permanent collection; through 4/14. • "Through Afghan Eyes: A Culture in Conflict, 1987–1992." Images by Afghan photographers and cameramen documenting the closing years of Soviet rule and the gradual collapse of civil society in Afghanistan, drawn from the archives of the Afghan Media Resource Center in Peshawar, Pakistan; through 8/11. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Bronx Museum of the Arts
★ "Manicurated: A Project by Judi Werthein." A site-specific, mixed-media installation that transforms the exhibition space into a fully equipped nail salon in which visitors are treated to free manicures by professional manicurists and asked to select from among ten works in the museum's permanent collection for their personalized "nail art" design; through 5/26. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. noon-9, Thurs.-Sun. noon-6; $5, $3 students and seniors, Wed. free.

Brooklyn Museum of Art
"Star Wars: The Magic of Myth." Original artwork, props, models, costumes, and characters used to create the *Star Wars* trilogy, as well as objects from *Star Wars*: Episode I, *The Phantom Menace*; through 7/7. • "Jewish Life in Ancient Egypt." Ancient Aramaic papyri revealing Egyptian life during Dynasty 27 (525–402 B.C.), the period of Persian rule in Egypt and the Near East; through 5/12. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 9/15. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. noon-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

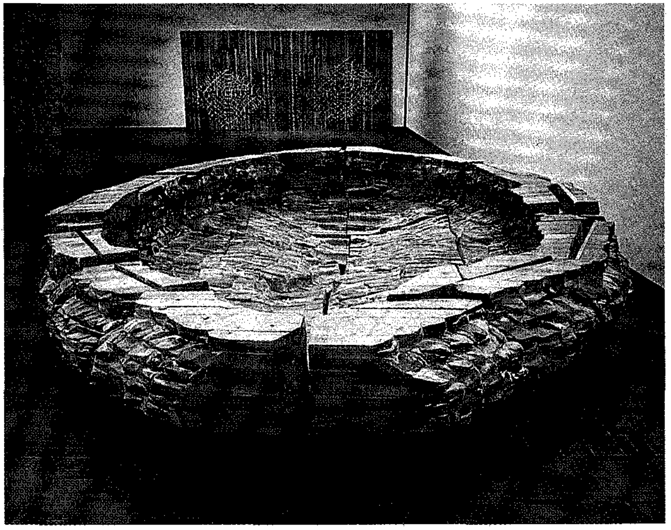
Dia Center for the Arts
★ "Mapping the Studio I (Fat Chance John Cage)." A new large-scale video installation by Bruce Nauman that records the nocturnal activity in the artist's studio of his cat and an infestation of mice during the summer of 2000; through 6/16. • "Alfred Jensen: *Concordance*." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16. • "Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

Frick Collection
"Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21. • 1 E. 70th St. (212-288-0700);

On View

Spring Jaunt

It's not often that we recommend exhibitions outside the city, but the **Neuberger Museum of Art** in Purchase, New York, now has not one but *two* shows that definitely warrant the 35-minute drive from midtown Manhattan (or ten-minute taxi trip from White Plains or Greenwich) to SUNY's Purchase campus—and make the most of their soaring Philip Johnson–John Burgee exhibition spaces. Immense, commanding carved cedar sculptures (pictured, *Can't Eat Black*, 2001-02) constitute *"Ursula von Rydingsvard: On an Epic Scale" (through May 2)*, while the group show "Beyond the Pale: Material Possibilities" (through May 26) features material-transforming works—imagine wood, wire, modeling paste, and paint where you least expect them—by eighteen artists, Sally Elesby, Judy Pfaff, Steve Riedell, Jonathan Seliger, and Jessica Stockholder among them. (735 Anderson Hill Road, Purchase; 914-251-6100.)



PHOTOGRAPH BY DAVID ALLISON.

Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

★ "Seeing and Believing: The Art of Nancy Burson." A survey of more than 100 photographs and multimedia artworks by this artist known for her digitally enhanced composites focusing on the human face; through 4/20. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

★ "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 5/29. • ★ "Rachel Whiteread: Transient Spaces." Two new large-scale mixed media sculptures by the British artist that were cast from her new home and studio in London and embody its generic post-war architecture; through 6/5. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society

★ "The New Way of Tea." A two-part exhibition running concurrently at the Japan Society and the Asia Society and Museum, examining the contemporary Japanese tea ceremony through traditional and experimental environments, utensils, and performances; through 5/19. • 333 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. 11-5; $5, $3 students and seniors.

Jewish Museum

"Mirroring Evil: Nazi Imagery/Recent Art." Works by thirteen contemporary artists who use Third Reich imagery to explore the nature of evil; through 6/30. • "An Artist's Response to Evil: "We Are Not the Last" by Zoran Music; through 6/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Tapestry in the Renaissance: Art and Magnificence." The first major loan exhibition of tapestries in the United States in 25 years and the first extensive survey of tapestry production between 1460 and 1560, featuring some 45 of the greatest tapestries of the period, as well as preparatory drawings and cartoon fragments; through 6/19. • ★ "Orazio and Artemisia Gentileschi: Father and Daughter Painters in Baroque Italy." Approximately 50 paintings by the former, a follower of Caravaggio who become court painter to England's Charles II, and 35 by his daughter, the first woman artist known to have supported herself from her work and the subject of two biographical novels and a film; through 5/12. • ★ "Surrealism: Desire Unbound." The first major survey of Surrealism in more than twenty years, featuring more than 300 paintings, sculptures, drawings, prints, photographs, and films dating from 1924 to more recent years; through 5/12. • ★ "Earthly Bodies: Irving Penn's Nudes, 1949–50." Images of voluptuous nude female torsos that the photographer, then known largely for his work for *Vogue*, made as an antidote to the artifice of fashion magazines (see Whitney Museum of American Art listing for concurrent exhibition of Penn's recent nudes); through 4/21. • ★ "Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4. • "Bill Viola: The Quintet of Remembrance." A color-video installation inspired by the artist's study of late-medieval and early-renaissance paintings; through 5/5. • "Treasures From a Lost Civilization: Ancient Chinese Art From Sichuan." Recently excavated sculptures, bronze vessels, jade carvings, and other relics dating from the thirteenth century B.C. to the third century A.D.; through 6/16. • "Benjamin Brecknell Turner: Rural England Through a Victorian Lens." Approximately 40 photographs of the English countryside in the 1850s that depict ruined abbeys and castles, thatched barns, cottages, and other picturesque subjects; through 4/21. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

★ "Pierre Matisse and His Artists." An exhibition examining the role of the late Pierre Matisse and his former New York gallery, the Pierre Matisse Gallery, through the works of the artists he promoted between 1931 and 1989, among them Balthus, Jean Dubuffet, Loren MacIver, Joan Miró, and Georges Rouault; through 5/19. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. noon-6; $8, $6 students and seniors.

Museum of Modern Art

★ "Gerhard Richter: Forty Years of Painting." The first New York retrospective of the German artist's paintings, including 188 canvases completed since 1962 that demonstrate his mastery of such genres as gestural abstraction, landscape, and portraiture; through 5/21. • ★ "Life of the City." Photographs of New York from the museum's collection and by ordinary New Yorkers and visitors, whose photographs will be rotated throughout the the course of the exhibition to accommodate as many submissions as possible (submissions from the public will only be accepted in person at the museum during public hours); through 5/21. • "The Russian Avant-Garde Book, 1910–1934." The most comprehensive exhibition ever devoted to the Russian avant-garde book, featuring some 300 volumes representing all the significant artistic developments of the period, and including works by Natalia Goncharova, El Lissitzky, Kazimir Malevich, and others; through 5/21. • "Projects: Laylah Ali." A presentation of this artist's first artist's book, comprising her signature cartoon-style gouache paintings of attenuated figures; through 5/21. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $12, $8.50 students and seniors.

Museum of the City of New York

"Brotherhood: In Strength and Sorrow—Images of the FDNY," a photographic tribute to the firefighters who lost their lives in the September 11 tragedy, featuring images from the book of the same title as well as images that have not been previously published; through 6/2. • *The Little Red Lighthouse and the Great Gray Bridge*: Illustrations by Lynd Ward." Illustrations from the 1942 children's book that were recently given to the museum; through 4/28. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

National Academy of Design

★ "Architects of the Academy." Watercolors, drawings, floor and site plans, and photographs by architects who were or are Academy members, among them Henry Bacon, Cass Gilbert, Nathaniel Alexander Owings, Edward Stone, and I. M. Pei; through 4/14. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $4.50-$8; students and seniors.

Neue Galerie

★ "Oskar Kokoschka: Early Portraits from Vienna and Berlin, 1909–1914." An exhibition marking the first time the Austrian Expressionist's early portraits have been shown together, including portraits of Adolf Loos, Alma Mahler, and others; through 6/10. • 1048 Fifth Ave. (212-628-6200), Fri., Sat., Mon. 11-7; Sun. 1-6; $10, $7 students and seniors.

New Museum of Contemporary Art

★ "Wim Delvoye's Cloaca." An elaborate, room-size installation that replicates the human digestive system; through 4/28. • "Marlene Dumas: Name No Names." Eighty figurative works on paper by this Amsterdam-based artist known for her frank drawings of human figures and faces; through 6/2. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library for the Performing Arts

"Capturing Nureyev: James Wyeth Paints the Dancer." More than 35 drawings and paintings of the dancer by his friend James Wyeth, and photographs and designs from the Jerome Robbins Dance Division of the New York Public Library; through 5/25. • 40 Lincoln Center Plaza (212-870-1630), Mon. and Thurs. noon-8, Tues., Wed., Fri., and Sat. noon-6; free.

New-York Historical Society

★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. (See box.) • ★ "Ralph Fasanella's America." A retrospective of paintings by the folk artist and labor activist (1914–1997), a second-generation Italian-American who was born New York City; through 7/14. • "Family Matters: Century-Old New York Businesses." Documents and artifacts from ten long-lived New York City firms, among them Modell's Sporting Goods, ArtKraft Strauss Sign Company, and Rambusch Decorating Studios; through 4/28. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

"The Short Century: Independence and Liberation Movements in Africa, 1945–1994." A survey of African culture through art, film, photography, graphics, architecture, music, literature, and theater, featuring works by 55 artists from 22 countries; through 5/5. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art

"Rom of Ridgewood." Photographs of gypsy communities in Queens by Yale Strom; through 7/7. • "In the Flow: Artists From the Living Museum." Works by artists who have worked at the Living Museum, a 40,000-square-foot art studio and gallery that provides space and support for the mentally ill and is part of the Creedmoor Psychiatric Center in Queens Village; through 7/7. • "Designing the Future: The Queens Museum of Art and the New York City Building." An exhibition chronicling the history and architecture of the New York City Building, from its inception in 1939, when it served as the city's official pavilion at the World's Fair, through the founding of the Queens Museum of Art in 1972, plus design concepts for enlarging the museum, by five finalists who entered an open competition; through 7/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Whitney Museum of American Art

★ "2002 Biennial." The largest Whitney Biennial exhibition since 1981, presenting the works of 113 artists and collaborative teams within the museum and outdoors, in Central Park; through 5/26. • ★ "Dancer: 1999 Nudes by Irving Penn." An exhibition of the photographer's recent series of nudes of the dancer Alexandra Beller that is concurrent with an exhibition at the Metropolitan Museum of Art of his nudes from 1949 and 1950; through 5/12. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Auctions

Christie's

4/10 at 10: "Important Watches & Wristwatches." On view from 4/4. 4/16 at 10: "Important English Furniture, Continental Furniture, Porcelain and Carpets from an American Private Collection." On view from 4/11. 4/16 at 2: "Important English Furniture." On view from 4/11. • 20 Rockefeller Plaza (212-636-2000).

Doyle

4/10 at 10: "Fine Furniture, Decorations, and Paintings." On view from 4/6. 4/16 at 10: "Important Estate Jewelry." On view from 4/13. • 175 E. 87th St. (212-427-2730).

Phillips

4/15 at 10:30 and 2:30: "Magnificent Jewels." On view from 4/11. 4/15 at 7 (Part I) and 4/16 at 10:30 (Part II) and 7 (ICP Charity Auction): "Photographs (New York)." On view from 4/14. • 406 E. 79th St. (212-570-4830).

Sotheby's

4/10 at 10:15 and 2: "Carpets." On view from 4/5. 4/13 at 10 and 2: "Finest and Rarest Wines." On view from 4/8. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries

4/11 at 10:30: "Autographs." On view from 4/6. 4/15 at 2: "Important 19th- and 20th-Century Photographs." On view from 4/10. • 104 E. 25th St. (212-254-4710).

cue

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept *all major credit cards, except where noted*; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

New and Noteworthy

★ BB Sandwich Bar
What the Doughnut Man is to doughnuts, what the Soup Nazi is to soup, what Melampo is to soppressata sandwiches, that's what Gary Thompson wants to be to cheese steaks—not so much a didactic monomaniac as simply someone who's perfected his craft. We think he's done better than that: His unfettered kaiser-roll take on the Philly with four-hour marinated onions and terrific housemade hot-pepper relish might just surpass the classic version. • 120 W. 3rd St. (212-473-7500). (I)

Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with celery-root salad, and his precise cooking of fish. And Gotham vet Joseph Murphy's chocolate tasting is too good to just taste. • 1567 Broadway, at 47th St. (212-918-1400). (M-E)

Blue Smoke
Danny Meyer, sultan of sophisticated dining, has transformed the former 27 Standard into a much more rough-hewn establishment with a woody barroom full of high-backed booths, a skylit dining room, recession-friendly prices, and, most significant, a pair of Missouri-made pit smokers. The menu goes whole hog, from pulled pork and hot links to baby-back and spare ribs. Meyer clearly plumbed his St. Louis childhood for specialties like toasted ravioli and Fitz's root beer. • 116 E. 27th St. (212-447-7733). (M)

Bonita
The same folks who turned a nondescript 1927 diner into Williamsburg's bustling Diner opened this cantina four blocks away, in a former Latino lunch counter that they remodeled in their trademark preservationist style (lots of tiles, low light, salvaged counter stools). The Oaxacan chef serves up cheese-dusted corn on the cob, cactus salad, chiles rellenos, and the soft tacos he made famous at Diner's staff meals. • 338 Bedford Ave., Brooklyn (718-384-9500). (I-M)

Calle Nueve
David Ruggerio has done a steakhouse, a brasserie, several fancy French restaurants, and, most recently, a sushi parlor. The man likes to keep busy. His latest project is Calle Nueve, or "Ninth Street," in the newly renovated Marylou's space. The contemporary-Mexican menu ranges from shrimp seviche with roasted cactus to smoky peanut mole with grilled quail. And, for those who miss the boozy late-night scene at Marylou's, frozen margaritas and "tequinis." • 21 West 9th St. (212-95-0600). (M)

Cast Iron Cafe
This bright, nicely appointed quick-service café on Chelsea's Sixth Avenue shopping strip ups the soup-salad-sandwich ante with its creatively topped "Roman-inspired" pizza, available by the slice and falling stylewise on the New York City pie chart somewhere between the Roman-style slices available at Sullivan Street Bakery and the medium-thick, crispy-bottom Sicilian version at L&B Spumoni Gardens. • 641 Sixth Ave., nr. 19th St. (212-462-2244). (I)

Chateau
Supermodels, rejoice. The nightlife impresarios who've taken over the Leo-haunted premises that used to be Moomba are undoubtedly expecting to inherit some of its celebrity appeal. (Hence, the VIP bathroom.) To fuel the foreseeable frenzy, there's tapas, and to go with the chalet theme, fondue pots built into custom-made tables. • 133 Seventh Ave. So. (212-337-0777). (M)

Deborah—Life Love Food
After legitimizing hemp as a cooking ingredient at Galaxy, taking an Asian-tropical detour to Miami at Chow, and grilling Korean barbecue at Woo Lae Oak, chef Deborah Stanton turns her attention to what she calls modern American comfort food. Mini meat loaf and pork chops are a given, but plundering the global larder for beer-battered fish and chips and a Cuban sandwich doesn't make her the least bit uncomfortable. • 43 Carmine St. (212-242-2606). (M)

elmo
Three years after their snazzy remake of Leshko's, its owners have exported their Knoll chairs and retro-mod tendencies to Chelsea, where chef Kevin Reilly cooks in a style he calls "ethnic New York." That means alphabet soup with dilled chicken dumplings and smoked paprika oil, and vegetable lo mein with roasted grapefruit and cashews. That painting above the bar happens to be Ross Bleckner's first commission in a decade. • 156 Seventh Ave., nr. 19th St. (212-337-8000). (M)

Fiamma
This ultrasleek SoHo triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for SoHo stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

Industry (food)
What do you get when you mix chefs who worked for Jean-Louis Palladin and Jean-Georges Vongerichten, bartenders and managers from Bungalow 8 and BondSt, and a rustic design that borrows the tree motif from the Park? A place very much like this wood-paneled remake of the old Coup space. Chef Marco Morillo's French-American menu pays tribute to Palladin, his late mentor, in dishes like braised Kentucky short ribs with bone-marrow flan. • 509 E. 6th St. (212-777-5920). (M)

Kai
Downstairs is the Ito En retail shop; upstairs, an elegant restaurant serving food inspired by *kaiseki*, the Japanese meal served after a tea ceremony. And most of the dishes on the à la carte lunch menu and the four-level prix fixe dinner menus ($55 to $110) are flavored with the key ingredient: striped bass roasted with tea leaves, green-tea noodles with tofu, and lobster-salmon-and-grapefruit salad with green-tea vinaigrette. • 822 Madison Ave., at 69th St. (212-988-7277). (E)

Kitchenette Uptown
This much roomier spinoff of the venerable TriBeCa comfort-food cottage and its expanded dinner menu might be reasons for the owners to reconsider the "ette" part of the name. But the food and the country-kitchen décor are as small-town quaint as ever. There are peach pancakes, salmon-croquette sandwiches, blue-plate specials, homemade pie, and, as the sign above the café-side counter says, breakfast, served all day. • 1272 Amsterdam Ave., near 123rd St. (212-531-7600). (I-M)

★ La Brunette
Williamsburg is overrun with cute little bistros, and this one stands out from the pack with its professional service, an ambience that doesn't strain itself trying to be hip, and a menu that melds Caribbean seasonings and ingredients with French technique. Scotch-bonnet peppers make their fiery presence felt in avocado-and-oxtail terrine, red-snapper tartare, and coq au vin served over a dense mound of mashed plantains. • 300 N. 6th St., Brooklyn (718-384-5800). (I-M)

Luce
This beautifully restored Sixth Avenue bodega may do for that lonely, pappardelle-deprived stretch what pioneering Cucina did for Park Slope's now-burgeoning boulevard years ago. Chef Andrew Blackmore-Dobbyn, formerly chef de cuisine at Savoy, has come up with an intriguing Italian-Mediterranean menu: Sicilian seafood couscous, guinea hen with pomegranate sauce, and even a bravely revisionist take on a borough favorite, spaghetti and meatballs—tiny lamb ones, that is. • 411 11th Street, at Sixth Ave., Brooklyn (718-768-4698). (M)

★ Marseille
Named for the gritty, industrial port city, this Hell's Kitchen kitchen imbues the Film Center Building with a Casablanca-era French-Moroccan feel, replete with tile floor and zinc bar, but no piano. Chef Alex Ureña, late of Blue Hill, traverses the Mediterranean for stuffed zucchini blossoms, mussel bruschetta, rock-shrimp falafel, and the inevitable bouillabaisse. • 630 Ninth Ave., at 44th St. (212-333-3410). (M)

Meet
With a name that plays on its increasingly trendy location, this onetime meat locker is now inhabited by a D.J. booth, an illuminated catwalk, ostrich-leather banquettes, coconut-wood tables, and, according to consulting master Tin Sun, fine feng shui. Plus a menu *that hits all the right contemporary notes, from* brandade ravioli to walnut-crusted rack of lamb. Next door, Meet Café features panini, crostini, and pizzette. • 71-73 Gansevoort St. (212-242-0990). (M-E)

NYC
Where there once was Greenwich Cafe, there is now ivory wainscoting, country-quaint cabinets, and—most impressively—Herb Wilson, formerly of Bambou and Jack's Fifth, running the kitchen. Wilson's penchant for Greenmarket-inspired ingredients crops up in a harvest of vegetable sides, from roasted carrots with vanilla butter to pepper-and-mint slaw. And for those insatiable

OPENINGS

Compass
After the beating this place took as Marika, the new management kept the chef—Lespinasse alum Neil Annis—but changed the name, and made just enough minor renovations to justify a relaunch. This time out, the idea is for the food (confit of Alaskan king salmon, roast rabbit and grits) to garner as much attention as the design. • 208 W. 70th St. (212-875-8600). (E)

The Little Bigger Place
The much-loved Mexican-American lunch counter formerly known as the Little Place closed after 9/11, and in one of downtown's most inspirational stories has ambitiously expanded into the space next door. Now there's a high, molded ceiling, funky colander chandeliers, and table service. But nostalgic regulars still park themselves at counter stools to watch the cooks dish up tacos, turkey burritos, and the $6.25 house special: soup, a blintz, a roll, and a brownie. • 73 W. Broadway (212-528-3175). (I)($)

comfort foodies, burgers, steaks, and doughnuts. • 75 Greenwich Ave. (212-366-6004). (M)

Olica

The sleek space that was formerly L'Actuel has reopened with a rejiggered menu and a new design incorporating sheer fabrics, earth tones, and light fixtures made from New Mexican twigs. Happily, L'Actuel's tart flambée is still available in all its bacony glory, and so are some signature dishes from the owners' first restaurant, the late Destinée, which closed after a fire. • 145 E. 50th St. (212-583-0001). (M–E)

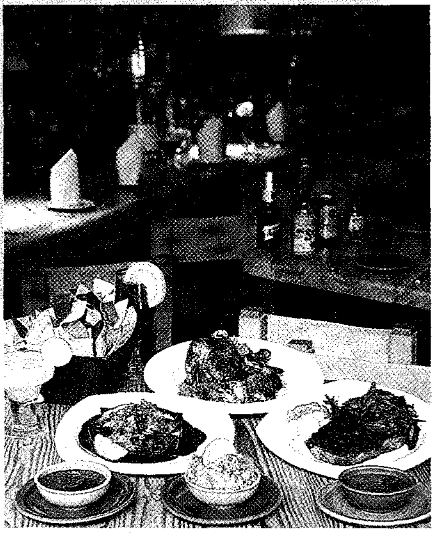
Osteria del Sole

On what might be one of the West Village's prettiest corners, the late EQ has quietly morphed into this lively trattoria, with a moderately priced menu of traditional Italian fare and a boisterous Italian clientele that laps it up. Until the liquor license arrives, the busboys will happily fetch a bottle for you from the local liquor store (as long as you pay up front). • 267 W. 4th St. (212-620-6840). (M)

Opening

Presto: Chango

Andrew Silverman already had four restaurants on one block of Park Avenue South—from L'Express at the north end to City Crab at the south, and Duke's around the corner—when yet another space there became available, and he puzzled over what else he could possibly feed the Gramercy neighborhood. After much soul-searching and market research, plus the occasional California sojourn, he reached a conclusion: frozen margaritas and chili-roasted chicken, both of which can now be found at **Chango**, his new piñata-hued cantina. Designer Nancy Mah (who built Sushi Samba, next door, for Silverman and his partners) transformed the old Medusa space with swooping dropped-ceiling panels, coyote fencing, and a perimeter of raised booths. And nothing on the menu (which will soon be available for delivery) costs more than the $18.95 dry-rubbed gaucho steak. (239 Park Avenue South, near 20th Street; 212-477-1500.)



Rouge

After dabbling in sushi and habanero sauce, David Ruggerio has returned to his classic-French roots. At Rouge, the one-man restaurant-hatching machine is back at the stove, reprising the type of cooking he earned a reputation for at La Caravelle and Le Chantilly. Unlike at those high-flying kitchens, though, Ruggerio will keep à la carte entrées like braised breast of veal and roasted skate with red cabbage and mustard sauce below $20. • 135 E. 62nd St. (212-207-4601). (M)

Si Si

Chicama chef Douglas Rodriguez gains a Fifth Avenue foothold in the basement of Trump Tower, where he hopes to lure tourists and shoppers with tapas like foie gras flan, coconut-chicken salad, and a roster of rice dishes incorporating everything from crab and scallops to veal and fava beans. • 725 Fifth Ave., at 57th St. (212-751-3573). (M)

★ Suba

With an offbeat menu that melds Spanish and Latin-American flavors, and an aquatic motif involving a pool and an illuminated moat, this Lower East Side restaurant and lounge aspires to make something of a splash. Chef Stéphane Buchholzer goes with the flow, serving a selection of $3 tapas and bigger plates of roasted vegetables with fig jam and saffron crackers, and Cornish hen with steamed mussels and rice croquettes. • 109 Ludlow St. (212-982-5714). (M)

Find a restaurant. Search listings by cuisine, neighborhood, or price.

★ Théo

From Jonathan Morr of BondSt, Republic, and APT fame comes this bistro and lounge, carved out of an unoccupied corner of the gargantuan UPS building in West SoHo. The menu dips into international comfort-food territory with dishes like crab cocktail with avocado salad, veal osso buco with mushroom risotto, and fish stew with pastis and garlic crostini. • 325 Spring St. (212-414-1344). (M)

Tournesol

Rather than follow the example of countless Brooklyn-bound restaurateurs before him, Pascal Escriout, the former maître d' at Artisanal and a neighborhood resident, opted to plug the steak-frites gap in his own backyard. The apparently famished neighborhood fills the 40-seat premises for gently priced fish soup, mussels, homemade foie gras terrine, and plats du jour like cassoulet and coq au vin. • 50-12 Vernon Blvd., Queens (718-472-4355). (M) ($)

2 West

The restaurant at the new Ritz-Carlton in Battery Park serves playful bento boxes and multiculti noodles at lunch, and a dinner menu full of local vittles like sake-braised Hudson Valley foie gras. The adjacent Lobby Lounge breaks British convention with a "power tea" of steak tartare, foie gras, and Stilton soufflé. And the fourteenth-floor bar, Rise, with its spectacular harbor views, has inherited something of the awe-inspiring spirit of the late Windows on the World. • 2 West St. (212-344-0800). (M–E)

Washington Park

This long-awaited restaurant marks the return of veteran chef Jonathan Waxman and the chicken he made famous (or that made him famous) at Jams. He's revived signature dishes like red-pepper pancakes with wild smoked salmon, and concocted whimsical appetizers like foie gras tacos and caviar-laced Belon stews. A $45 three-course prix fixe menu changes daily, and reflects the chef's seasonal slant. • 24 Fifth Ave. (212-529-4400). (M–E)

Wild Lily Tea Market

A serene spinoff off West Chelsea's Wild Lily Tea Room, this equally remote oasis of oolongs and Darjeelings is budget-priced for the East Village. Over 50 brews are quirkily described on the menu, along with sweet and savory Asian snacks. Besides selling tea by the ounce, the owner's accumulated a selection of stylish products made both for tea (cups, infusers) and from it (green-tea soap, business cards, and odor-fighting insoles for your shoes). • 545 E. 12th St. (212-598-9097). (I) ($)

Manhattan

Lower New York

★ aKa Cafe

Another funky little place from the 71 Clinton Fresh Food folks. This one features a clever, inexpensive small-plates menu with nods toward the neighborhood and its suppliers. The perfectly flaky braised-pork empanada is superb; oyster soup comes with Streits's matzo on the side; and the pressed chopped-hanger steak slider on a bialy with Gus's pickle slices and onions is the best thing to happen to that onion bun since Kossar. • 49 Clinton St. (212-979-6096). (I)

★ Bo Ky

There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian, and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80 Bayard St. (212-406-2292). (I) ($)

Delmonico's

Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Ecco

Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

★ The Harrison

With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

★ Nam

Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven just north of the eerie lights of ground zero. Sample wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I–M)

Omen

Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ 71 Clinton Fresh Food

Now that wunderkind Wylie Dufresne has decamped to work on his new kitchen across the street, his former sous-chef, Matthew Reguin, steps into the spotlight at this celebrated little restaurant. Signature dishes like parsley-root soup and edamame-crusted sea bass seem to be left in capable hands: Before joining the 71 Clinton team, Reguin cooked at Le Cirque and Danube. Expect to see the menu change gradually, with the seasons. • 71 Clinton St. (212-614-6960). (M)

PHOTOGRAPH BY CARINA SALVI.

Below 14th Street, East

★ Flor's Kitchen
Flor Villazan's family recipes are the South American equivalent of its surrounding neighborhood's Ukrainian comfort food: solid, soulful, and filling. You could easily make a meal of appetizers, like spongy arepas stuffed with chicken or scrambled eggs (or, this being the East Village, tofu and vegetables); Jamaican pattylike empanadas criollas; and the deliciously sweet cachapa, which arrives under a blanket of melting mild white cheese. • 149 First Avenue (212-387-8949). (I)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

Muzy
Muzy, loosely translated, means "beyond" in Korean, and this minimalist concrete-and-sheet-metal-walled blip of an East Village Korean restaurant aims to live up its name, eschewing barbecue tables in favor of a seasonal menu including dishes like temple-inspired mountain roots and leaves sautéed in sesame oil, and a range of slurpy ramenlike noodles in fiery veggie-strewn broths. • 81 St. Marks Place (212-533-6876). (I)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Patio Dining
Sara Jenkins, late of Il Buco and I Coppi, took over the range at this tiny closet of an East Village restaurant formerly known as Mugsy's Chow Chow. Rebelling against years of strictly Italian cooking, she changes her menu daily, forging her own seasonally inspired identity with dishes like cauliflower soup, spring rabbit stew, and pan-seared duck breast with fennel three ways (roasted, shaved, and pollen-dusted). • 31 Second Ave. (212-460-9171). (I-M)

★ Prune
There's not a wrinkled plum in sight. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose bar menu includes Triscuits and sardines alongside serrano ham with fresh figs must be. The menu gives as prominent placement to vegetables like creamed corn and roasted beets as to entrées like pastrami duck breast with a rye-flavored, fried-shallot omelet. An inspired brunch menu outdoes even dinner for sheer quirky genius and originality. • 54 E. 1st St. (212-677-6221). (M)

Below 14th Street, West

★ Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch, and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I-M)

Cafe Alyss
If Cafe Alyss seems like a fish out of water, located among all those late-night Village falafel stands and slice joints, that's only fitting. The specialty here is seafood, creatively prepared from quality ingredients. Try pan-seared dry sea scallops with sweet onion purée, and don't skip dessert. The $9.99 brunch is a particulary good deal, even for cash-strapped NYU students. • 222 Thompson St. (212-387-8239). (M-E)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Inside
Charleen Badman used to cook for Anne Rosenzweig at the Lobster Club. Now they're partners downtown, in a friendly neighborhood joint where nothing on the hyper-seasonal, frequently changing menu breaks the $20 barrier. There's a small, appealing wine list, and a very popular weekend brunch. • 9 Jones St. (212-229-9999). (M)

★ Papillon
Former Atlas chef Paul Liebrandt, the Ornette Coleman of free cuisine, has resurfaced downtown, determined to thrill us with a budget-minded $45 prix fixe and no caviar, no truffles, and only one foie gras dish, in which the ubiquitous goose liver is pickled and crowned with écume de mer. • 575 Hudson St. (646-638-2900). (M-E)

Stonewall Bistro
The legendary bar's sister bistro has a laid-back Parisian feel and a menu with something for everyone, including a Black Angus burger, Chilean sea bass, and hanger steak with wild-mushroom jus, not to mention a $12.95 early-bird prix fixe menu. Veteran piano man Jerry Scott provides the soundtrack. • 113 Seventh Ave. So. (917-661-1335). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I-M)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M-E)

14th–42nd Streets, East Side

Andreas Brick Oven Ristorante
Affordable Italian fare in a warm and woody setting. Lobster ravioli, osso buco, and linguine fra diavolo frutti di mare are among several entrées served in individual or family-size portions, and the thin-crust brick-oven pizza comes any way you like. So, practically, do the 20 various versions of martinis. • 307 Third Ave., nr. 23rd St. (212-779-2125). (I-M) ($)

Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M-E)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting suckling pig from a lean-to in Union Square, and there'd be no room left for the other vendors. Instead, he inhabits a rustic

Opening

On the Waterfront

Ronald Starns spent ten years at March, working the front of the house and coolly deciphering Wayne Nish's intricate tasting menus for nonplussed diners. Gary Jacobson spent fourteen slinging huitlacoche as executive chef of Zarela. That's enough combined stress and Manhattan restaurant experience to convince us that their new Carroll Gardens collaboration, **Alma**, should come off without a hitch. Built from the ground up on a gritty stretch that's on its way to becoming yet another Brooklyn restaurant row, the duplex is all carefully crafted wood and exposed brick with a showpiece American-walnut bar. The slightly upscale pan-regional menu, with entrées from $10 to $18, spans all the requisite spicy stuff—from mashed-to-order guacamole to mole poblano—but will emphasize seafood specials like striped bass wrapped in hoja santa leaf and braised in a shrimp-and-mussel broth. Come summer, when the outdoor upper deck is completed, you'll be able to quaff your margaritas alfresco with a lovely view of Brooklyn piers and the Manhattan skyline. (187 Columbia Street; 718-643-5400.)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

Heartland Brewery

A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I-M)

Meli Melo

This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

★ Mi

Gary Robins (best known for his pan-Asian pyrotechnics at Aja and Match Uptown) has resurfaced at Mi Restaurant and fans of his will recognize signature dishes like Thai grilled-squid salad with chickpeas and green-chili-cilantro oil, and five-spice-crusted breast of duckling. Neophytes who think Asian-fusion is so nineties will find the cooking a revelation. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M-E)

The Pump Energy Food

There simply isn't any way to cheat at this "Physical Fitness Restaurant" and takeout shop. The falafel is baked, not fried; the tuna is low-sodium; and all the egg dishes are whites-only. In fact there's no fried food at all, no oil period, not even a soda in the house. • 113 E. 31st St. (212-213-5733). Also, 40 W. 55th St. (246-6844). (I)

Rodeo Bar & Grill

This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

★ Tocqueville

At the loveliest new mom and pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all they couldn't do in someone else's home. Their gently idiosyncratic nook will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M-E)

14th–42nd Streets, West Side

★ Above

Twenty-one floors above the to-'n'-fro of 42nd Street, this handsomely designed hideaway in the Times Square Hilton awaits you, and so does a first-rate celebration of Americana (with just a few Asian blips). Namely, mignon of yellowfin tuna, a classic Caesar, and seared wild salmon on a sumptuous soft corn pudding. • 234 W. 42nd St. (212-642-2626). (E)

Arno

Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M-E)

★ City Bakery

Heavenly tarts, perfectly textured cookies and brownies, luscious lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the checkout counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata, and the only salad bar we obsess over, plus a breakfast and lunch counter with its own separate menu, and a habit-forming weekend brunch. • 3 W. 18th St. (212-366-1414). (I-M)

Glass

Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seviche, panini, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I-M)

Man Ray

French record producer Thierry Klemeniuk has recruited a team of noted lounge lizards for this assault on late-night, glamorama New York. An old firehouse in Chelsea has been stuffed with lots of retro-looking Pan-Asian knickknacks, and the food is sometimes better than it should be. Chef Frédéric Kieffer mixes ingredients like flamboyant cocktails. He makes a nice rack of lamb (crusted in marjoram) and several good fish dishes (we liked the turbot), but stay away from the frog legs, served in a bubbly licorice broth. • 147 W. 15th St. (212-929-5000). (M-E)

★ Periyali

This is the restaurant that first made diners aware that there was more to Greek food than a hunk of lamb on a vertical spit. Periyali took the plates away from Zorba and set them down in a room that exudes the quiet whitewashed, salt-air scented charm of mornings in Mykonos. And while other places have reduced the novelty of combining bouzouki music and class, Periyali's succulent baby chicken, unfussily grilled fish, and uncommonly light moussaka can still surprise and beguile with their cultivated polish. • 35 W. 20th St. (212-463-7890). (M-E)

Radius

Miso-glazed, sesame-crusted salmon; beef satay; a New Haven–style clam pizza; lasagna Bolognese; and paella are only a few of the global offerings at this modern, minimalist midtown restaurant, plus there's rotating sushi on a stainless-steel conveyor. • 111 West 38th St. (212-869-1818). (I-M)

★ The Red Cat

Not every artist is starving, and the ones with hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

★ Sandro's

Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of robust Italian food you wish you knew how to make. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

Slate

Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 West 21st St. (212-989-0096). (M)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Caffè Linda

Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so pastas; and dinner specials like stewed rabbit and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I-M)

Divine Bar

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cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

Giambelli 50th Ristorante

Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as *careful.* • 46 E. 50th St. (212-688-2760). (M)

★ Kuruma Zushi

Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn–Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

★ Le Périgord

A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service. And new chef Jacques Qualin (Jean Georges) is not opposed to bathing veal chops in yogurt-lemon sauce or molding a salmon fillet into the shape of a petite mignon. He's a wizard with lighter dishes as well, like turbot (with a lacy glaze of comte cheese) and a succession of luminous soups. Try the Floating Island for dessert, but be sure to dress in proper attire, or be banished to the back room. • 405 E. 52nd St. (212-755-6244). (E)

★ Maloney & Porcelli

Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Nino's Positano

Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

One 51

A twenties opera house turned twenty-first-century nightclub, with weekly theme nights like Latin Tuesdays. And should all that dancing make you hungry, the kitchen offers polyglot-American tapas and prix-fixe dinners, incorporating global flavors in everything from "semi-sushi" salmon with wasabi cream and ginger, to slow-roasted duck breast with cantaloupe glaze and polenta. • 151 E. 50th St. (212-753-1144). (M–E)

Smith & Wollensky

Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

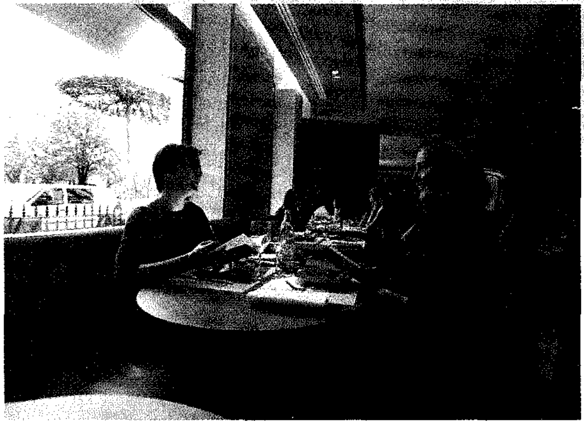
Adrienne

Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

Ask Gael

Is Paris unfair to our homeboy Jean-Georges?

Critics filleted **Market**, a smartly clubby (and not too expensive) feeding station at Christie's off the Champs Élysées spun off by—in their words—"the Franco-New Yorkais" Vongerichten. Still, *tout* Paris piled in, whipping up fierce heat. By March, when I arrive, the reportedly "arrogant" crew has felt the lashing and emerged so friendly and welcoming, I can't believe I'm in Paris. Yes, it's a menu of recycled favorites from Mercer Kitchen and Vong (as some complain), just the kind of fusion Paris is suddenly gaga about. Though I find the famous tuna-wasabi pizza wimpy, I am impressed by a worldly tuna tartare, the stylish scallop seviche, and luscious hamachi in a lemony olive-oil sheen. Pleased, too, by pigeon on noodle pancake, and lamb shank in a puddle of green curry, I hurry back with Parisian friends. Starters still score, but a motor-oil sauce overwhelms the splendid duck steak, and bubbling soy foam is lethal to my guy's *faux* filet. Amazingly, cheesecake and an adventure in green apples and basil olive oil are thrilling enough to send us home on a high. (15 Avenue Matignon; 33-1-56-43-40-90.)



★ Baldoria

Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House

This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana

Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Bombay Palace

This newly refurbished, elegant Indian restaurant has been serving its refined tandoori prawns, lamb kandhari, and chicken kashmiri in midtown for years. Try the excellent breads. • 30 W. 52nd St. (212-541-7777). (M)

★ Citarella: The Restaurant

Former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown surf and turf. Young brings to the battle an ambitious seafood menu (shaved geoduck clam with asparagus chives, a langoustine "roll," and a $75 Asian-seafood tasting menu), plus former Bouley Bakery pastry chef Bill Yosses, and a design by David Rockwell. Not to mention an in at the fish market. • 1240 Sixth Ave., at 49th St. (212-332-1515). (E)

Cité

Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina

Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne

Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $29 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

District

At this hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make reference to the fun food he popularized at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like pierogi with a brisket sandwich. Plus a $28 pretheater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

Heartland Brewery & Chop House

With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli—not to mention a superb artisanal-cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M–E)

PHOTOGRAPH BY MARC DEVILLE/GAMMA.

★ Little Yokohama
Customize your soup at this twelve-seat theater-district noodle shop by selecting one of four noodles—a thick udon, a thin udon, soba, or seaweed—or beat the heat with a wonderfully refreshing summer cold-noodle special. Yakko-soba is our idea of the perfect, slurpable pre-theater supper: slick buckwheat noodles adorned with squares of cold tofu, julienned cucumbers, eggs, seaweed, and shaved bonito, in a scallion and ginger dressing ($8.75). • 374 W. 46th St. (212-315-3161). (I)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

★ Triomphe
Now that 44th Street west of Fifth is hotel row, the venerable Iroquois has emerged from its midlife stodge with a $13 million makeover and a pocket-size restaurant. Perhaps the prices could be sweeter, but there is much to savor on Steven Zobel's menu: tender braised rabbit, oysters simmered in Vermouth cream, sautéed chicken livers, and a serious steak. • 49 W. 44th St. (212-453-4233). (M–E)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly $65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

★ Brasserie 8 1/2
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M–E)

Dawat
You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. • 210 E. 58th St. (212-355-7555). (M)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March
Expanded seating and a rooftop terrace aren't the only new developments in this ultra-romantic Sutton Place townhouse. Co-owner–chef Wayne Nish has shed his obsession with Japan and found a new exuberance with a little more cream and butter. The tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into the tenderest Muscat-scented lobster on lobster polenta and the amazingly moist chicken in spice-mulled pear cider, before climaxing in wonderfully rustic lamb shoulder with fennel purée and an acid hit of preserved fennel. Don't forgo dessert. • 405 E. 58th St. (212-754-6272). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

Opia
Considering that Frederick Lesort and Antoine Blech have specialized in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration is in a hotel that appeals to transatlantic tourists. But even less physically affectionate locals might like exotica like Kobe steak, lobster cannelloni, and Moroccan couscous. • 130 E. 57th St. (212-688-3939). (M)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

★ Teodora
This gracious, two-storied midtown oasis distinguishes itself with specialties from Emilia-Romagna, like piadina topped with salami or broccoli rabe. Two unusual takes on chicken soup feature delicate dumplings stuffed with veal or bread crumbs and Parmesan. And the lasagne is a fine example of the meat-and-pasta casserole before it was infiltrated by vegetables, seafood, and every other misguided newfangled variation. • 141 E. 57th St. (212-826-7101). (M)

Above 60th Street, East Side

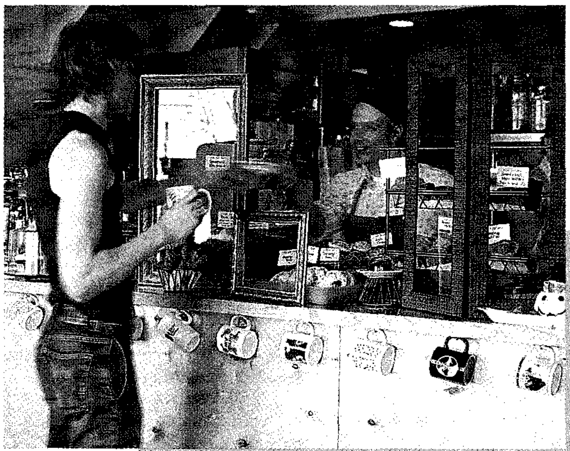
★ The Bar @ Etats-Unis
This might be the Upper East Side's best gourmet bargain. And considering it's only got 24 seats—seven of them bar stools—the joint's low profile is a blessing. The bar shares an impressive cellar with Etats-Unis, its sister restaurant across the street, whence comes some of the hearty fare like a seriously satisfying beef stew. For a lighter bite, you can't go wrong with farmhouse cheeses and charcuterie paired with one of the terrific by-the-glass selections. • 247 E. 81st St. (212-396-9928). (M)

★ Bid
You don't have to be a collector to find a compelling reason to visit Sotheby's—not when there's a serious restaurant like Bid just off the lobby. Executive chef Matthew Seeber (hand-picked by consultant Tom Colicchio) serves seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour. Relish desserts paired with dessert wines, or a house cocktail, and pretend that the rotating artwork is part of your private collection. • 1334 York Ave., at 71st St. (212-988-7730). (E)

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Cafe Boulud
Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

★ Commissary
Matthew Kenney (Canteen, Commune) reestablishes his uptown presence with a kitchen that revives some of his signature Mediterranean flavors in dishes like polenta



Opening

Brownie Troops

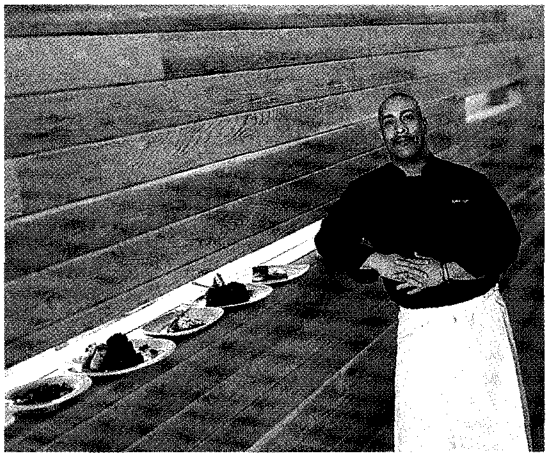
If the East Village's **Ciao for Now** already has a small-town, lived-in feel about it—a coffee-mug collection dangles from hooks along the counter—that may be because the husband-and-wife owners, Northern California transplants Kevin and Amy Miceli, hauled in all the furniture (a kitchen table, some chairs, and knickknacks like those mugs) from their Jane Street apartment. Further contributing to the homeyness of this bakery-café are Amy's breakfast pastries and homemade granola, an organic coffee from Woodstock with a cult following, grilled cheese sandwiches, and the irresistible scent of baking brownies, for which customers willingly wait. If not for an engaging scruffy-chinned Henny Youngman-in-training counterman, you might never guess you're in a former tattoo parlor off Avenue A. (504 East 12th Street; 212-677-2616.)

PHOTOGRAPH BY CARINA SALVI.

Preview

Branch Location

First Chateau, then Industry (food), now **Butter**: Every new loungy restaurant seems to be going for a bark-and-twigs design scheme, though we don't know if it's inspired more by Ralph Lauren Country or by backwoods survivalism. Decide for yourself on April 23, when the tunneled space that used to be Belgo reopens with a back-to-nature motif, every conceivable surface clad in red cedar, walnut, and silver birch; love seats carved out of logs; moleskin Hollywood booths; and a gallery of artworks intended to raise money for charity. In an attempt to maintain that precarious balance between serious menu and serious scene, the owners, a pair of veteran party promoters, teamed up with a chef from Chanterelle (Keith Harry, pictured), whose contemporary log-cabin cuisine features dishes like sautéed calf's liver with coconut vinegar, and grilled turbot with sake beurre blanc. (415 Lafayette Street; 212-253-2828.)



with mascarpone at breakfast (coming soon); panini of prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. • 1030 Third Ave., at 61st St. (212-339-9955). (E)

Lawrence Scott
The command of the namesake chef, who journeyed through the kitchens of Lucas Carton and Ducasse, shows in his tuna-carpaccio salad, in the perfect glazing of diver scallops with Yukon Gold–potato salad, and in his gorgeous lamb shank. The duck-confit lasagna is undisciplined but delicious, and the trio of chocolate-ice-cream sandwiches is just enough to share. • 1363 First Ave., nr. 73rd St. (212-396-4555). (M–E)

Lure Restaurant & Lounge
Chef and Hampton native Nick Bocchimuzzo gets his seafood straight from the source—Gosman's Fish Market in Montauk—at this offshoot of Bridgehampton's Lure at the Independent. But his menu aims higher than its laid-back Hamptons kin and includes a six-course, $60 tasting menu and dishes like seared diver scallops with a morel crust and wild striped bass with wilted red chard. • 33 E. 60th St. (212-319-3800). (E)

Maine Lobster Seafood Restaurant
For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of salt-water-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Rain East
Like its Upper West Side sibling, the spices at this East Side branch are slightly tamed for American consumption, more fragrant than fiery, but that doesn't detract from the appeal of dishes like pad Thai, prawn salad, and curried beef. • 1059 Third Ave., near 62nd St. (212-223-3669). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ A
Mom-and-pop partners Marc Solomon and Blue Grant have infused a bleak stretch of upper Columbus with downtown flavor and a mellow neighborly vibe. Solomon uses what might be the city's tiniest professional kitchen to maximum effect, turning out simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and jerk duck-leg confit. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M–E)

Corner
A nicely appointed neighborhood restaurant as inviting as its name and the warm glow from its copper sconces. Chef Maurice Hurley's pleasing, something-for-everyone menu includes grilled smoked sausage, Atlantic salmon, and Vietnamese tuna with red cabbage and shiitake mushrooms. • 461 Columbus Ave., at 82nd St. (212-875-1619). (M)

Lenox Lounge
Maybe your budget can't swallow a coveted townhouse on Striver's Row. But fabulous barbecued chicken and devilishly rich ribs at this recently renovated Art Deco nightclub, which only recently started serving dinner, will barely make a dent in your cash flow. We take our buffalo chicken wings torrid, love the corn bread, and liquidate the macaroni and cheese, but can't handle smothered pork chops that are like plywood. • 288 Lenox Ave., nr. 125th St. (212-427-0253). (M)

★ Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I–M) ($)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

Restaurant 222
Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. • 222 W. 79th St. (212-799-0400). (E)

Sabor
As the abiding popularity of tapas proves, grazing never goes out of style. Customize a tiered tray of pan-Latino nibbles like shrimp empanaditas, octopus salad, smoked-chicken croquettes, and tuna seviche and watch the Upper West Side roll by, in all its dog-walking, stroller-pushing glory. • 462 Amsterdam Ave., nr. 82nd St. (212-579-2929). (I–M)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ The Grocery
Like Savoy, where the Grocery's co-chef-owners, Charles Kiely and Sharon Pachter, met, their 30-seat storefront mom-and-pop shop exudes a low-key charm that's hard to resist. Their Brooklyn location, however, allows them to charge sub-SoHo prices for inspired dishes like duck-confit strudel; seared pork loin with mashed sweet potatoes and roasted pears; and Eden Brook trout stuffed with spinach and shallots with spaetzle. For dessert, there's a crème fraîche cheesecake with guava sorbet that couldn't possibly inhabit the same universe, never mind borough, as Junior's. • 288 Smith St. (718-596-3335). (M)

Queens

King David
The Bukharan community of Central Asian Jews is clustered in Queens, where large parties congregate at this restaurant to whoop it up with speeches, song, and crooning guitar. Order from the lone and abused English menu, and forgo the salads for platters of beef and lamb kebabs. The cook clearly favors the locals. The meat dumplings called manti are available only on weekends, so factor that into your meal plan. • 101-10 Queens Blvd., Forest Hills (718-896-7686). (M) ($)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

★ Boston Symphony Orchestra
Maestro Seiji Ozawa's final Carnegie performance with the BSO includes John Williams's *For Seiji* and cello concertos by Tanguy and Dvorák featuring Rostropovich. 4/9–4/10 at 8. Berlioz's *Symphonie Fantastique* and Bartók's Concerto for Two Pianos, Percussion, and Orchestra. 4/11 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $24-$251.

Camerata New York
New chamber orchestra performs Schubert's *Ave Maria for Strings* with dancers from the Alvin Ailey Student Showcase, Saint-Saëns's Cello Concert No. 1 with guest artist Nathaniel Rosen, and Mendelssohn's Fourth Symphony. 4/9 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $25-$35.

★ New York Philharmonic
Riccardo Muti conducts Schubert's Symphony No. 6 and Scriabin's Symphony No. 1 featuring mezzo Larissa Diadkovka, tenor Sergej Larin, and the New York Choral Artists. 4/11, 4/13, and 4/15 at 8; 4/12 at 2. • Avery Fisher Hall, Lincoln Center (212-721-6500); $21–$82.

★ Richard Goode, piano
Only New York recital this season includes sonatas by Mozart, Beethoven, and Schubert, and four preludes of Debussy. 4/13 at 8. • Metropolitan Museum of Art, Fifth Ave. at 82nd St. (212-570-3949); $50.

★ Klezmer Madness!
Clarinetist David Krakauer's ensemble gives the ancient music of Eastern European Jews a modern spin. 4/13 at 8.• Symphony Space, Broadway at 95th St. (212-864-5400); $26.

★ "When Morty Met John"
Weekend festival celebrates avant-garde pioneers John Cage and Morton Felman. Performers include vocalist Joan LaBarbara, pianist Margaret Leng Tan, and the Flux Quartet. David Russell Davies makes his final appearance as conductor of the American Composers Orchestra. 4/13–4/14. Call for details. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $17-$47.

★ American Symphony Orchestra
Leon Botstein conducts Richard Strauss's 1886 *Aus Italien* (From Italy) and 1915 *Ein Alpensinfonie* (An Alpine Symphony). 4/14 at 3. • Avery Fisher Hall, Lincoln Center (212-581-1365); $22–$50.

Bronx Arts Ensemble
Spring concert includes Stravinsky's *Pastorale*, Eleanor Cory's *O'Keeffe's Flora*, and a Beethoven septet, in the best imaginable setting. 4/14 at 3. • The New York Botanical Garden, Ross Lecture Hall, 200th St. and Kazimiroff Blvd., the Bronx (718-601-7399); $15.

"On the Wings of Song"
Emerging young baritone Lester Lynch sings the world premiere of Lowell Liebermann's *Six Songs on Poems by Ramond Carver*, Op. 80, Mussorgsky's *Songs and Dances of Death*, and popular Neapolitan songs. 4/14 at 3. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

★ Garrick Ohlssohn, piano
Plays Beethoven, Chopin, Rachmaninoff, and Mendelssohn. 4/14 at 2. • The Town Hall, 123 W. 43rd St. (212-840-2824); $15.

★ Young People's Chorus of New York City
See box. 4/14 at 3. • 92nd Street Y, Lexington Ave. at 92nd St. (212-415-5500); $20–$50 (students: $10–$17.50).

New York New Music Ensemble
Twenty-fifth-anniversary gala features past commissions by Cage, Davidovsky, Wuorinen, Druckman, and others. 4/15 at 7. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $15.

Opera

★ Metropolitan Opera
Much-acclaimed Bulgarian mezzo Vesselina Kasarova makes her long-awaited debut as Rosina in *Il Barbiere di Siviglia*, 4/11. Berg's *Lulu* opens 4/12. *Sly*, *Rigoletto*, and *Falstaff* are also onstage. Call for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

★ New York City Opera
New production of John Philip Sousa's *The Glass Blowers* opens 4/16. *Tosca*, *Don Giovanni*, *Carmen*, and new production of Handel's *Agrippina* run, too. Call for details, or visit www.nycopera.com. • New York State Theater, Lincoln Center (212-870-5570); $25–$98.

Amato Opera
Verdi's *Rigoletto* runs weekends, 4/12–4/21. • Amato Opera, 319 Bowery (212-228-8200); $28.

★ "Il Ritorno d'Ulisse in Patria"
Monteverdi opera cycle begins with the U.S. premiere by Les Arts Florissant and the Aix-en-Provence European Academy of Music, directed by the Royal Shakespeare Company's Adrian Noble. 4/8–4/14. Call for details. • Brooklyn Academy of Music, Harvey Theater, 651 Fulton St. (718-636-4100); $35–$120.

Performance

Out of the Mouths of Babes

Ten years ago, a Children's Aid Society after-school counselor was enlisted to help underprivileged kids from P.S. 3 in Greenwich Village with homework, basketball, and chess. But Francisco J. Núñez, composer and former city kid himself, had hopes of starting a music program. "Many of them had absolutely no musical training," remembers Núñez. When the society approved a programwide chorus, he drew kids with promises of T-shirts and world travel—and he's made good on both. After an astonishing second-place finish at a 1997 international competition in Prague, the **Young People's Chorus of New York City** became independent and took up residence at the 92nd Street Y, where it will perform Sunday. Singers range in age from 12 to 18, come from diverse backgrounds (Núñez loves to see them attending each other's *quinceañeras* and bat mitzvahs), and are bound by a mission to elevate the reputation and awareness of children's choral repertoire. This program includes a world premiere by Steven Mackey, a Debussy piece, and Núñez's own *Misa Pequeña,* written when he was 15. "Children are capable of such finesse and beautiful singing," he says. "People don't understand. When you go hear children's voices you always think, *Oh, how cute*. This is beyond that. This is an opportunity to hear children singing amazing music." (See "Classical.") A.Z.

Dance

★ Ballet Tech
Eliot Feld's company presents premieres of *Skandia*, featuring four couples dancing to Nordic folk music; *Pianola*, set to player-piano rolls by Conlon Nancarrow; and *Lincoln Portrait*, a celebration of American diversity set to Aaron Copland. Also, the 1967 *At Midnight*, set to Mahler. Through 5/5. Call for details.• The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $25.

★ Lucinda Childs
Solos, a retrospective of the choreographer's career in experimental dance, ranges from the 1979 *Dance #4*, scored by Philip Glass, to last year's *Underwater*, created for the Robert Wilson–Glass work *White Raven*. Through 4/20. Call for details. • The Kitchen, 512 W. 19th St. (212-255-5793); $25.

★ Eifman Ballet of St. Petersburg
Celebrates its twenty-fifth anniversary with the U.S. premieres of the grim *Don Quixote* (set in a mental institution) and the light, colorful *Pinocchio*, company favorites *Tchaikovsky*, *Red Giselle*, *The Karamazovs*, and last year's *Don Juan & Molière*. Through 4/14. • City Center, 131 W. 55th St. (212-581-1212); $40–$60.

Dances Patrelle
Presents *POP*, a new ballet about three couples celebrating New Year's Eve in New York City and London nightclubs between the thirties and fifties. Each act uses the music, dance, and fashion of the times. 4/11–4/13. Call for details. • Kaye Playhouse at Hunger College, Lexington Ave. and 68th St. (212-772-4448); $35.

"DTW Around Town"
Presents the U.S. premiere of Argentine dance-theater collaboration *Secreto y Malibu*, about two women confined to a rural courtyard and their quest to entertain themselves through movement. 4/11–4/13 at 8. • The Duke on 42nd Street, 229 W. 42nd St. (212-239-6200); $20.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

PHOTOGRAPH COURTESY OF SHUMAN ASSOC.

Nightlife

Edited by Ethan Brown

Concerts

★ Bob Mould
4/11 at 8. (See box.) • Town Hall, 123 W. 43rd St. (212-307-7171); $25–$30.

Dave Matthews Band
4/15–4/16 at 7:30. He's an icon for middlebrow jammers everywhere, but don't laugh: When the music business collapses, Matthews (who derives much of his income from live performances) might just be the last man standing. • Madison Square Garden, Seventh Ave. and 34th St. (212-307-7171); $43.

★ "Great African Ball"
With Youssou N'Dour. (See box.) 4/13 at 10. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171); $45.

'NSync
With Smash Mouth. 4/10–4/11 and 4/13–4/14 at 7:30. Some of their singles ("Girlfriend" in particular) are as good as anything on the radio, but they're overstaged and overproduced live. Just watching them work is *tiring—and depressing.* • 4/10–4/11 at Nassau Veterans Memorial Coliseum (212-307-7171); $34.50–$114.50; 4/13–4/14 at Continental Airlines Arena (212-307-7171); $35–$115.

Small Stages

B.B. King Blues Club & Grill
4/10: Cubanismo. 4/11: John Myall and the Bluesbreakers. 4/12–4/13: The Radiators. 4/14–4/15: Tower of Power. 4/16: The X-ecutioners; the Coup • 243 W. 42nd St. (212-997-4144).

Bottom Line
4/10: Laurie Lewis; Whirlygig. 4/11: Fairport Convention. 4/12: Robyn Hitchcock. 4/13: "Required Listening" with the Be Good Tonyas; Felix Mcteigue; Andy Stochansky. 4/14: Flower Kings; California Guitar Trio. 4/16: Hot Club of Cowtown; Mary Gauther. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
4/11: Eddie From Ohio. 4/12: Tanya Donnelly. 4/13: Pete Francis. 4/14–4/15: Flogging Molly. 4/17: The Slip. • 6 Delancey St. (212-533-2111).

Fez
Thursdays: Mingus Big Band. Through 5/13: Anthony Rapp. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
4/11: Billy Bragg. 4/12: Virginia Coalition. 4/13: Yonder Mountain String Band. 4/15: Andrew W.K. 4/16: Jars of Clay. • 17 Irving Pl. (212-777-6800).

Joe's Pub
4/9–4/10: Patty Griffin. 4/12: Diamanda Galas. 4/13: Susan Werner. 4/14: Jackie Hoffman in "If You Call This Living . . . " • 425 Lafayette St. (212-239-6200).

Knitting Factory
4/9: The Mooney Suzuki. 4/10: Paul Kelly. 4/12: Giant Sand. 4/13: Reid Genauer. 4/15: The Fall. • 74 Leonard St. (212-219-3055). $.

Maxwell's
4/9: Hasil Adkins. 4/10: Robert Matarazzo; John Lardieri; Rico Bell. 4/11: Hybrasil; By Divine Right. 4/12: The Realistics; the Insomniacs; Thee Shams. 4/13: Bobfields; Aviso Hara; Tris McCall. 4/14: Rye Coalition; the Nerves. 4/15: The Kickovers. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
4/9: Christy McWilson and friends featuring Dave Alvin and more. 4/10: Anti Folk Night. 4/11: Seven Nations. 4/12: Dopo Yume. 4/13: Cabaret Diosa. • 217 E. Houston St. (212-260-4700).

Northsix
4/9: Pullman; Alan Licht. 4/10: "Eating It" presents: "60 in 60," hosted by Marc Maron. 4/12: Versus. 4/13: The Dishes. 4/14: Tone and Maserati. 4/15: Engine Down; On the Night of Princes. • 66 N. 6th St., Brooklyn (718-599-5103).

S.O.B.'s
4/9: Mixmaster Mike; the Arsonists. 4/10: Yerba Buena. 4/12: Karen Bernod. 4/13: "Samba Saturday." 4/14: Fito Paez. • 204 Varick St. (212-243-4940).

The Village Underground
4/9: Afrodítee. 4/10: German Cars vs. American Homes. 4/13: Matt Nathanson. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
4/9–4/10: Guided by Voices. 4/11: Sparta; Thursday. • Polish National Home, 261 Driggs Ave., Brooklyn (toll-free, 866-468-7619).

Clubs

APT
Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

★ "Bang the Party"
4/12: E-Man spins with Joey Llanos of Paradise Garage fame. • Opaline, 85 Ave. A (212-726-1322). $10.

Centro-Fly
Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." Sundays: The Chelsea boys sweat out Saturdays toxins at "Drama at Large!" with D.J. Victor Calderone. 4/13: Doc Martin. • 45 W. 21st St. (212-627-7770).

★ Club Shelter
After nearly a decade at Vinyl, deep-house weekly "Shelter" has not only found a new home—it *is* the new home. The nightclub formerly known as Speed is now Club Shelter, the centerpiece of which will be D.J. Timmy Regisford's soulful, highly eclectic Saturday-night affair. Other nights bring great drum-'n'-bass, house, and techno D.J.'s. • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Groovejet
Mondays: Rock-and-roll classics, New Wave, and punk with D.J. Tommy. Tuesdays: D.J. Sean O'Shea spins deep house. Wednesdays: Techno upstart David Hollands. Thursdays: "Gallery" with D.J. Jackie Christie. Fridays: Drum 'n' bass with "Globesonic." Saturdays: D.J.'s Kimyon, Rich Bourque, and Juan C spin techno and house at "Foundation." • 286 Spring St. (212-929-4780).

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand Street, Brooklyn (718-599-1000).

The Mint
Fridays: "Spirit of Ibiza." Sundays: "Candy Store," promoter Derek Corley's hip-hop throwdown, which has already seen the likes of Suge Knight pass through its

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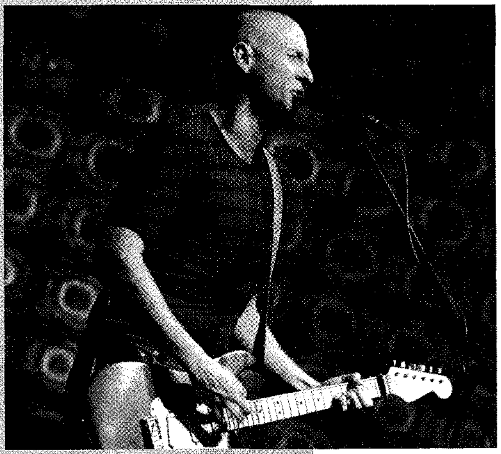
Performance

Breaking the Mould

Unlike many of his indie-rock peers, **Bob Mould** (pictured) is no Luddite: His new album (*Modulate*) trades the fuzzbox strumming of his work with Hüsker Dü for sparse electronics, and he recently started his own boutique label (Granary Music) so he could avoid the equally outdated methods of major and indie labels. And he sounds much like an executive at AOL Time Warner—where he worked as a consultant for World Championship Wrestling from 1999 to 2000—when talking about his current tour, which comes to Town Hall on April 11: "My audiences are getting a lot of content for their money." Mould is referring not to longer sets but to a show that includes video shown on a pair of nine-by-twelve-foot screens and prerecorded tracks to augment Mould's own live performance. "It's just me," Mould says, "no drummer, no bassist, no backup at all. It's sort of Bob Mould karaoke." That Mould should be embracing a twenty-first-century approach to music-making shouldn't be a surprise, given his chameleonlike history. Yet the inspiration for his technophile turn is downright shocking. "The song that got me thinking about electronic music was Sasha's 'Xpander,' " Mould says, referring to the shimmery trance tune that's become an anthem for Generation E. "When I heard that, I thought, *This is [Mould's album]* Beaster, *but with machines.*" (See "Concerts.") E.B.



PHOTOGRAPH BY JOSEPH TROTZ.

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

doors. In the downstairs area, dubbed the "Bass Mint": Mondays, drum 'n' bass with Breakbeat Science D.J.'s DB and Dara. • 225 E. Houston St. (212-475-3200).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

Spa
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra," featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Vinyl
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." • 6 Hubert St. (212-343-1379).

Jazz

Birdland
Sundays in April: Chico O'Farrill Afro-Cuban Jazz Big Band; Mondays, early: The Scott Whitfield Jazz Orchestra; Mondays, late: Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin; Tuesdays, early: David Ostwald's Louis Armstrong Centennial Band; Tuesdays, late: Duke Ellington Orchestra directed by Paul Mercer Ellington; Fridays: Lew Anderson's All-American Big Band. 4/10–4/11: Karrin Allyson. 4/12–4/13: Janis Siegel. • 315 W. 44th St. (212-581-3080).

Blue Note
4/9–4/14: Baron, Blythe, Carter, and Frissell. • 131 W. 3rd St. (212-475-8592).

★ Eric Dolphy Tribute
4/12 at 8. With Eric Reed (piano), Greg Osby (alto saxophone), Bennie Mapuin (bass clarinet), Marcus Printup (trumpet), Steve Nelson (vibraphone), Jason Marsalis (drums). • Columbia University's Miller Theatre, Broadway and 116th St. (212-854-7799). $30.

Iridium
Monday nights, the Les Paul Quartet holds office hours. 4/9–4/14: Wallace Roney All-Stars. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

★ "Jazz at Lincoln Center" presents: "Evocations of Woody Herman"
4/11 and 4/13 at 8. Featuring the Lincoln Center Jazz Orchestra with Wynton Marsalis; Pete Candoli; Joe Lovano. (See box.) • Alice Tully Hall, Broadway and 65th St. (212-721-6500). $50.

★ "Jazz Insights: The Vocalists"
Music and lecture series hosted by Arnold Jay Smith. 4/9: Valerie Capers. 4/16: Ronny Whyte. • New School, 66 W. 12th St. (212-229-5690). $35.

★ "Jazz Salon"
Promoter Steve Hall's jazz series moves from a downtown loft to 18th Street. 4/15: Eric Alexander Duo. Sets at 7:30 and 9. • The Tonic Restaurant and Bar, 108 W. 18th St. (212-929-9755). $40 (includes wine and beer).

Performance

A New Youssou

He's known for his accessible brand of Senegalese pop, but **Youssou N'Dour** (pictured) and his rollicking big band, Super Étoile, will stretch out in an expansive style reminiscent of the late Afrobeat icon Fela Anikulapo Kuti when they play the Hammerstein Ballroom on April 12 and 13 for the "Great African Ball." The show begins at 10; the jamming will last until dawn. (See "Concerts.")

★ Jazz Standard
4/9–4/14: Bill Charlap Trio. Sets at 7:30 and 9:30. • 116 E. 27th St. (212-576-2232).

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
In April: Gary Bartz Ensemble. The Rose Center is open until 8:45. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday from 5:45 to 6:45 and 7:15 to 8:15. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke
Sundays in April: Chris Washburne and Syotos. Mondays: Jam Session with John Farnsworth. Tuesdays: "Hammond B3 Organ Grooves." Wednesdays: Hot Pants Funk Sextet Plus One. Thursdays: Jim Rotondi and David Hazeltine's Electric Band. • 2751 Broadway, at 105th St. (212-864-6662).

★ "Sugar Hill Revisited"
A new program by Don Byron. 4/12 at 8. • Symphony Space, 2537 Broadway, at 95th St. (212-864-5400). $20.

Tonic
Sundays: "Klezmer Sundays." 4/9: Happy Apple. 4/10: Dead Chasing Love. 4/11: Mark Feldman Quartet. 4/12: Susie Ibarra. 4/13: Wobbly. 4/14: Benefit for the War Resisters' League. 4/15: The Blue Noise Band. 4/16: Ned Rothenberg. • 107 Norfolk St. (212-358-7503).

Village Vanguard
Mondays in April: The Vanguard Jazz Orchestra swings on. 4/9–4/14: Steve Wilson Quartet. • 178 Seventh Ave. So. (212-255-4037).

Comedy

Carolines on Broadway
Mondays, "New Talent Night," hosted by Eddie Brill. 4/9: Gerry McCambridge. 4/10–4/11: Mario Cantone. 4/12–4/14: David Alan Grier. • 1626 Broadway, nr. 49th St. (212-757-4100). $12.50–$24.50; two-drink minimum.

Comedy Cellar
4/14–4/21: Colin Quinn; Billy Burr; Tom Papa; Godfrey; Kevin Brennan; Jim Norton; Greer Barnes. • 117 MacDougal St. (212-254-3480).

Dangerfield's
4/8–4/14: Tony Papa; Al Ducharme; Richie Byrne; Nancy Redman; Rob Magnotti; Gregory Rogell. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 • 1118 First Ave., nr. 61st St. (212-593-1650).

★ Kids in the Hall
4/14–4/15 at 8. Brilliant Canadian sketch-comedy troupe—who have bravely tackled real life instead of impressions of celebrities or political comedy—do another well-deserved victory lap. • Beacon Theater, Broadway and 74th St. (212-307-7171). $29.50–$49.50.

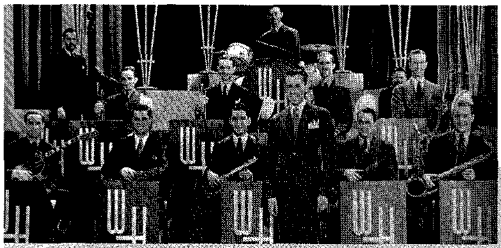
Cabaret

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. Through 4/13: Melissa Errico. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Don't Tell Mama
Thursdays at 6: "Seth's Broadway Chatterbox." Fridays at 8: "The Next Big Broadway Musical!" Fridays at 10:30: Gay and Lesbian Comedy Fest. Saturdays at 8 and 11: "Poole Party!" Saturdays at 9:30: "Gashole: A Tribute to the 70s." • 343 W. 46th St. (212-757-0788). $.

★ Feinstein's at the Regency
Through 4/20: Lillias White in "From Shubert Alley to Jazz Alley." Tuesday through Saturday. Two shows on Friday and Saturday; cover $60 per show. The food-and-beverage minimum is $40 per person at all 8:30 shows and $25 per person for the show at 11. 540 Park Ave. (212-307-4100 or 212-339-4095).

Judy's
4/9: Ricky Ritzel and Jim Luzar in "Water Skiing on the River Styx." 4/10: Chris Barrett and Joe Utterbach in "Barrett Sings and Utterbach Swings." 4/11–4/12: Joan Curto in "Unexpressed." 4/13: Judy Kreston and David Lahm in "Medleyfyin." 4/14: Audrey Lavine in "Simply Lavine." • 169 Eighth Ave., near 18th St. (212-929-5410).



Tribute

Herd Thinking

The late swing maestro Woody Herman (pictured) was fond of calling his own bands "thundering herds." Hence the name Jazz at Lincoln Center has given this week's paean to Herman: At **The Thundering Herds: Evocations of Woody Herman**, the mob assembled in Alice Tully Hall on April 11 and 13 will feature Joe Lovano, the post-bop tenorman who managed to record several innovative albums for Soul Note during the regressive eighties. (See "Jazz.")

Find a bar or club. Search hundreds of listings by scene and locations.

PHOTOGRAPHS: TOP, KNUT FJELDSTAD/SCANPIX/RETNA, LTD.; BOTTOM, FRANK DRIGGS ARCHIVE.

cue

TheMix

Edited by Boris Kachka

Radio Highlights

Studio 360: "Math"
Special guest Danica McKellar—that would be Winnie Cooper from *The Wonder Years*—talks about how her math degree has served her acting and screenwriting, while a composer and an economist talk about junctions between math and art and host Kurt Andersen explores math movies from *Pi* to *A Beautiful Mind*. • 4/13 at 10 A.M. WNYC, 93.9 FM. 4/14 at 7 P.M. WNYC, 820 AM.

John Katzenbach
The author of oft-optioned best-sellers discusses his latest, *The Analyst,* with the eponymous host of "The Lewis Burke Frumkes Show." • 4/14 at 8 P.M. WPAT, 930 AM.

Radio Rookies
NPR's series—wherein freshly trained high-school students broadcast stories of their harrowing personal lives—continues with a new batch from Staten Island, airing intermittently in the mornings. • 4/15 through 4/20, 6 to 9 A.M. WNYC, 820 AM and 93.9 FM.

Lectures and Panels

On Richard Rodgers
As the museum's tribute continues, his life and work is discussed by daughter Mary Rodgers, collaborator Martin Charnin, New York Pops founder Skitch Henderson, and Ted Chapin, president of the Rodgers & Hammerstein Foundation. • 4/9 at 6 P.M. Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); $10.

Ruth Gruber on Yom Hashoah
The award-winning journalist is the honored speaker at this year's Holocaust-remembrance-day lecture, which is broadcast live to JCCs nationwide. • 4/9 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $18.

"Staying Home: John Steinbeck and Modernism"
Steinbeck scholar and novelist Louis Owens talks about the American master's complicated relationship with modernist art and literature. • 4/10 at 6 P.M. The Mercantile Library, 17 E. 47th St. (212-755-6710); $5.

"Bombshells, Architecture, and the Movies"
From dramatic entrances to dumb beauty, buildings and bimbos of the mid-century had much in common—especially on film, as discussed by *Celluloid Skyline* author James Sanders and *Bombshell Manual of Style* contributor Nicole Burdette. • 4/10 at 6 P.M. Municipal Art Society, 457 Madison Ave., at 50th St. (212-935-3960); free.

"A Revolutionary Life": Mary Wollstonecraft
Dr. Pamela Clemit, a former library fellow and an expert on William Godwin and Mary Wollstonecraft, lectures on Godwin's biography of his wife. • 4/10 at 6 P.M. New York Public Library, Fifth Ave. at 42nd St., room 227 (212-930-0084); free.

"Past and Future: Downtown New York"
In conjunction with "WTC: Monument," a panel of historians, planners, architects, and developers discuss what they can learn from the past and what they must conceive from scratch in coming up with a plan for downtown. • 4/10 at 6:30 P.M. The New-York Historical Society, 2 W. 77th St. (212-873-3400); $5.

Controlling History?: Robert Caro, Richard Reeves, Arthur Schlesinger Jr.
Three of the country's greatest living presidential biographers discuss their craft and its challenges in light of new limits on access to government archives. • 4/10 at 7 P.M. CUNY Graduate Center, 365 Fifth Ave., at 34th St. (reservations required at 212-334-1660, ext. 107); $10.

"The Role of Sexuality in Genocide"
University of Chicago professor and feminist scholar Catharine MacKinnon talks about Hitler and other male chauvinist pigs. • 4/11 at 5:30 P.M. NYU's Deutsches Haus, 42 Washington Mews (212-998-8660); free.

Andrew Delbanco on Herman Melville
The Columbia professor talks about his current biography-in-progress, *Melville's World,* at the Y's buffet-and-Q&A series. • 4/14 at 11 A.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $26 including brunch.

Police Commissioner Ray Kelly
The Bloomberg appointee and Dinkins veteran talks to CNN's Jeff Greenfield about his job and the way it's changed since the early nineties. • 4/14 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

The Written Word

"Baseball: A Literary Anthology"
Nicholas Dawidoff, editor of the compilation, joins contributors Richard Ford, Roger Angell, and Roy Blount Jr. to present their work. • 4/9 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Michael Chabon
The Pulitzer Prize–winning novelist makes three appearances this week. On Tuesday, he talks to filmmaker Wes Anderson at Symphony Space's new "Thalia Book Club" before introducing another "Selected Shorts" program on Wednesday (stories by Conrad Aiken and Fitz-James O'Brien). Then *New York*'s own Daniel Mendelsohn interviews him on Friday. • Talk & Readings: 4/9 at 7 P.M. and 4/10 at 8 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $16 talk, $20 readings. Interview: 4/12 at Celeste Bartos Forum, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

Neil Baldwin
The author talks about his damning biography, *Henry Ford and the Jews: The Mass Production of Hate.* • 4/9 at 8 P.M. The National Arts Club, 15 Gramercy Pk. So. (212-475-3424); free.

Atul Gawande
The medical writer reads from and discusses his collection *Complications.* • 4/10 at 7 P.M. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

Edward Hirsch
The poet talks about his meditation on the creative process, *The Demon and the Angel: Searching for the Source of Artistic Inspiration.* • 4/10 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

David Ferry and Paul Muldoon
Farrar, Straus & Giroux sponsors a reading as National Poetry Month continues at the festival's sponsoring institution. • 4/11 at 7 P.M. Academy of American Poets, 588 Broadway, Suite 1203 (212-274-0343); $5.

Andrea Dworkin
The first-wave feminist talks about her latest book, *Heartbreak,* a memoir. • 4/11 at 7:30 P.M. Barnes & Noble, 367 Seventh Ave., Brooklyn (718-832-9077); free.

A Tribute to Rainer Maria Rilke
Poet Galway Kinnell, artist Ilse Schreiber-Noll, and musician Day John Mizelle present a reading, showing, and performance to open an exhibit of woodcuts related to the Czech-born poet. • 4/12 at 6:30 P.M. NYU's Deutsches Haus, 42 Washington Mews (212-998-8660); free.

Alice Randall
The author of the revisionist spinoff *The Wind Done Gone* reads from her work. • 4/12 at 7:30 P.M. Barnes & Noble, 267 Seventh Ave., Brooklyn (718-832-9077); free.

"The Lower East Side: A Literary Portrait"
Local authors Miguel Algarin, Anselm Berrigan, Joyce Johnson, and Jocko Weyland read from work about the diverse and changing neighborhood. • 4/14 at 3 P.M. Eldridge Street Synagogue, 12 Eldridge St. (212-219-0903); $6.

National Magazine Award Finalists
Hilton Als, Bethany McLean, Alan Richman, and Lau-

In Print

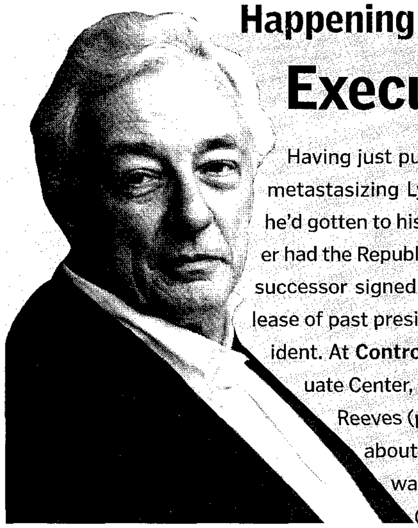
Avenging Angel

"There's this saying in the Middle East," says Laura Blumenfeld, the author of **Revenge: A Story of Hope** (Simon & Schuster, $25). *"When you seek revenge, you should dig two graves—one for your enemy and one for yourself."* In 1986, long before the area's latest revenge cycle began lurching toward a horrible crescendo, a terrorist shot at her father in a Jerusalem alley, grazing the top of his skull. Blumenfeld, then a Harvard junior, later found out his shooter was in prison—by all accounts, brought to justice. But she wasn't satisfied. "It's an instinct," she says. "Someone smacks you, you want to smack them back. The challenge is, what do you do with that feeling?" A onetime Middle East reporter for the Washington *Post,* Blumenfeld used her profession as an outlet—and a weapon. "I didn't get revenge so I could write a book; I wrote a book so I could get revenge," she says. "The essential question I was asking was, how do you escape the futility of revenge without denying it? I wasn't sure how I was going to get there or what I would find, but I had to make the journey." Concealing her identity, Blumenfeld discovered the name of the shooter and began visiting his family, eventually contacting the attacker himself. "These are not little *tzutzkeles,*" she says. "They're a very prominent, hard-core-radical family." Blumenfeld gets her moment in a gripping courtroom scene that's as much a reconciliation as eye-for-an-eye. (HBO is interested in the book, with Julie Taymor eager to direct.) "When you look someone in the eye and see them for who they are, it's hard to want them dead," says Blumenfeld. "The shooter denied my father's humanity, and I got revenge by restoring it." B.K.

PHOTOGRAPH BY SIGRID ESTRADA.

Happening

Executive Privilege



Having just published *Master of the Senate,* volume three of his metastasizing Lyndon Johnson biography, Robert Caro may wish he'd gotten to his outsize subject's presidency a bit earlier. No sooner had the Republicans left off complaining about Bill Clinton than his successor signed Executive Order No. 13,233, which leaves the release of past presidential papers at the discretion of the sitting president. At **Controlling History?**, an April 10 panel at the CUNY Graduate Center, Caro will join Nixon and Kennedy chronicler Richard Reeves (pictured) and historian Arthur Schlesinger Jr. to talk about the arduous, sometimes thankless, and often rewarding process of tackling a presidential biography. (See "Lectures and Panels.")

ren Slater read from their nominated pieces two weeks before this year's winners are announced. • 4/15 at 7 P.M. The Half King, 505 W. 23rd St. (212-226-6563); free.

"Poetry Speaks"

The museum's "Works & Process" series continues with readings and a discussion among revered poets Billy Collins, Galway Kinnell, and Sonia Sanchez. • 4/15 at 8 P.M. Solomon R. Guggenheim Museum, 1071 Fifth Ave., at 88th St. (212-423-3587); $18.

***Electra,* Translated**

Classicist and poet Ann Carson has translated Sophocles's play into modern English, and Kathryn Walker has directed this adaptation performed by Zoe Caldwell, David Strathairn, and others. • 4/15 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

Special Events

Tours

TriBeCa

Visit the beleaguered neighborhood, home to film studios, wholesale markets, art galleries, and many a yuppie loft. • 4/13 at 1 P.M. Meet at Duane Park, at Duane and Hudson Sts. (212-242-5762); $12.

***Titanic* History Tour**

The sinking of the behemoth ship affected many New York families. Visit sites associated with John Jacob Astor and Isidor Straus as well as the pier where survivors disembarked. • 4/13 and 4/14 at 2 P.M. Call 212-465-3331 for reservations and meeting place; $12.

Southern Park Slope

A walk past 3rd Street focuses on Prospect Park and such architectural gems as Litchfield Villa, the former Ansonia Clock Factory, and that other landmark neighborhood library, the Park Slope branch. • 4/14 at 11 A.M. Meet at the Prospect Park gates at Prospect Park West and 3rd St. (reservations required at 718-230-2780); $12.

Benefits

"A Work in Progress"

MOMA honors filmmaker David O. Russell on acquiring the prints of his three features. A champagne toast is followed by a conversation with Russell, which Lily Tomlin moderates. • 4/10 at 7 P.M. Titus Theater 1, Museum of Modern Art, 11 W. 53rd St. (212-708-9680); $175–$350.

"Surfing for a Cure"

Tastings from restaurants, breweries, and liquor companies are the highlight of this seventh annual young-professionals gala benefiting the Juvenile Diabetes Research Foundation. • 4/11 at 7 P.M. The Roxy, 515 W. 18th St. (212-689-2860); $60 in advance, $75 at the door.

GMHC Community Flea Market

Gay Men's Health Crisis staff and volunteers have donated the thousands of CDs, books, antiques, electronics, and many other goods on sale at a bargain-basement fair benefiting GMHC. • 4/13, 9 A.M. to 4 P.M. W. 24th St. near Sixth Ave. (212-367-1018); free.

The Kitchen's 30th Anniversary

Philip Glass emcees a gala celebrating the art space's longevity with cocktails, dinner, and a silent art auction, as well as music, dance, projections, and readings. • 4/15 at 6:30 P.M. Tribeca Rooftop, 2 Debrosses St. (212-255-5793, ext. 20); $500–$1,000.

Exhibits

Poetry Publication Showcase

For its annual National Poetry Month exhibit, the Poets House now displays more than 1,000 new poetry books. • Through 4/30. Poets House, 72 Spring St., second fl. (212-431-7920); free.

"All American!"

Despite its Continental origins, a great deal of opera is composed, conducted, and performed by Americans—as demonstrated by an exhibit and sale of photos, recordings, and other memorabilia related to homegrown talent. • 4/9 through 5/11. Gallery at Lincoln Center, concourse level (212-580-4673); free.

Events

Yom Hashoah at the Museum of Jewish Heritage

The museum marks Holocaust remembrance day by bringing in survivors and people who've donated artifacts to discuss their memories and experiences with visitors throughout the day. • 4/9, 10 A.M. to 4 P.M. Museum of Jewish Heritage, 18 First Pl. (212-509-6130); $7.

Same-Sex Wedding Expo

Even if you aren't packing for Vermont, a preparatory happy hour and subsequent party should be enough to draw a curious crowd to an informational fair sponsored by Marriage Equality New York. • 4/10, happy hour 4 to 6 P.M., expo 6 to 10 P.M., party 11 P.M. to 3 A.M. One 51, 151 E. 50th St. (www.marriageequalityny.org); free.

Sports

The Daily News Golden Gloves Championships

Bite off one more ear, Mike, and you end up back here with the amateurs. Considering this is the championship round, we guarantee a good amount of ass-kicking. • 4/11 and 4/12 at 7:30 P.M., Madison Square Garden, Seventh Ave. at 32nd St. (212-303-7171); $15–$35.

Spring Youth Full Court Basketball Tournament

The under-18 crowd fights for blacktop bragging rights in this two-month free-for all. Kids form teams of ten, sign up based on age (8 is the youngest division), and play once a week, but will be eliminated if their team loses twice. • 4/15 to 6/21, games Mon.–Thurs. 4 to 6 P.M. North Meadow Rec Center at 97th St., Central Park (212-348-4867); free.

WOLFF *Continued from page 17*

for both lives, and for the attention he's lavished on both lives, is that they had outsize accomplishments. Moses built the greatest city in the world; Johnson wrought a revolution in social justice (Caro, in scornful terms, talks about the lack of accomplishment of all other modern presidencies—he especially dismisses Clinton's performance).

Civil rights is Caro's justification for Johnson and for the many volumes he's devoted to him. Not that he believes Johnson wasn't a racist—indeed, Caro says, foreshadowing volumes to come, Vietnam was in no small way about Johnson's distaste for "yellow people," with Johnson picking the bombing targets (on top of everything else, in other words, he's a genocidal war criminal). But, says Caro, "I don't believe anyone else could have gotten those civil-rights laws."

The point is about power. He had the power to pass civil-rights legislation, and it was to his advantage to do so.

So, power. *The Power Broker.* Then *The Path to Power.* "He possessed power," Caro writes about Moses, as though power were a talent or commodity. "The whole life of Robert Moses, in fact, has been a drama of the interplay of power and personality." And power, indubitably, is the primal theme of Johnson's life: "A hunger for power in its most naked form, for power not to improve the lives of others, but to manipulate and dominate them, to bend them to his will."

Power is what Caro has fallen for. It's what we've all fallen for. Power is the currency—power gets us hot. Power as something independent of class, morality, beliefs, region, family, wealth even. (*LBJ's Management Secrets: Lessons From the John* would be a smart spin-off title.)

"Power reveals" is Caro's formulation. But this isn't necessarily true. Power, I think it can reasonably be argued, is the ultimate disguise—you can be anything with power. But having Lyndon Johnson revealed may not be what we're interested in anyway. We're interested—and it is what Caro is actually doing—in having power itself revealed. That's the elusive thing: How you get power, how you leverage it, how you keep it.

I sometimes think my interest in Caro's Johnson is a dirty interest—it's power porn. But I can't shake the compulsion.

Caro is 66. He still has ahead of him Johnson's struggle with the Kennedys, the civil-rights movement, the Great Society legislation, and Vietnam. I hope he's working fast. ■

E-mail: michael@burnrate.com. Michael Wolff's columns can be read at nymetro.com/archive/wolff.

PHOTOGRAPH COURTESY OF SIMON & SCHUSTER.

Bernard *continued from page 35*

Everything Is Illuminated to Aragi at the suggestion of a friend, the writer Dale Peck.

"I started to read it at my desk," Aragi recalls. "And then I moved to my sofa and then to my bed, knowing within a handful of pages that I was going to be calling him."

She submitted the book to fifteen houses. "It was very clear how fertile his imagination was," says Eric Chinski, who eventually bought the book at Houghton Mifflin. "You can tell this is not the one book he's going to write." When Foer arrived at the offices, his age was the subject of conversation. "People who read the book remarked on how uncanny the wisdom is," says Chinski. "I figured it was written by some brilliant, scatological 75-year-old man," says the actor Liev Schreiber, who optioned the film rights. "We have a very similar sense of humor. We're both degenerate in the same way."

AS ON MOST SUNDAY MORNINGS, FOER IS heading for the indoor Chelsea flea market. This is where he gets the materials for his letter creations, sometimes accompanied by Aragi. He is scanning a table of antique toys when a young blonde, out with her father, shouts his name and embraces him. It's one of the editors who bid on his book and lost. "Are we going to hang out?" she wants to know. "Sure," he says, puzzled. "What's the book about?" her father asks. "You'll like it, Dad," she says. "It has a shtetl in it."

Foer never intended to write a Jewish novel. "I was talking to a friend on the phone the other day," he says. "I think of myself as one of the least Jewish people I've ever met, unobservant. But very shortly, a lot of people are going to think I'm *very* Jewish."

In one case, at least, his Jewish identity is a bonus: Once a year, the Jewish Book Council dispatches authors on a lucrative tour of book fairs during Jewish Book Month in November. "Jonathan is the next Philip Roth," says Carolyn Starman Hessel, the council's executive director, who selected him.

After investigating some more flea-market tchotchkes, the next Philip Roth stops in front of a scientific chart of axons and neurons posted high on the wall. At the top, it reads NERVOUS TISSUE. "Is there any other kind?" he deadpans. For a moment, he considers buying it, then changes his mind. "I don't think so," he says, heading for another table. "The problem with that is that all the coolness is revealed immediately." ■

Kids

cue

Edited by Susan Avery

Children's Events

A Romp in the Park
The Children's Orchestra Society presents a new work at the Colden Center by composer Michael Valente. *A Little Park Across the Street* describes how children cope with the pressures of growing up in today's world. Free parking. • 4/14 at 2 P.M.; Queens College, Colden Auditorium, bet. exits 23 and 24 of the eastbound Long Island Expressway service road (718-793-8080 or www.coldencenter.org); $11.

At Ease
When we think of metalworking in Colonial times, we think blacksmiths. But do you know who the whitesmiths were? Come to Fraunces Tavern Museum and learn about those who made spoons, buttons, and other objects with pewter. Then make your own toy soldier using the same technique. • 4/13 at noon and 2 P.M.; Fraunces Tavern Museum, 54 Pearl St. (212-425-1778); $3 grown-ups, $2 kids and seniors, free to kids 5 and younger.

Just for High Schoolers
Calling all teens: The Museum of Modern Art begins its free "Friday Night at the Movies" series just for high-schoolers (not even parents are allowed!). This Friday, check out *Daughters of the Dust*, a 1995 film that follows a family from the Sea Islands off the coast of Georgia on the eve of its migration north. A discussion follows on issues of conformism and the struggles of independence. Free pizza and soda, too. • 4/12 from 5:30 to 8 P.M., Museum of Modern Art, Arts Consortium Building, 1 E. 53rd St. (212-708-9828); free.

Joke Time
Meet some of the funniest youngsters around as the Gotham Comedy Club hosts a show for kids featuring those who may just be the stand-up comics and sitcom stars of the future. Beats back-of-the-classroom antics. • 4/14 at 4 P.M., Gotham Comedy Club, 34 W. 22nd St. (212-877-6115 or www.kidsncomedy.com); $15 with a one-drink (milk?) minimum.

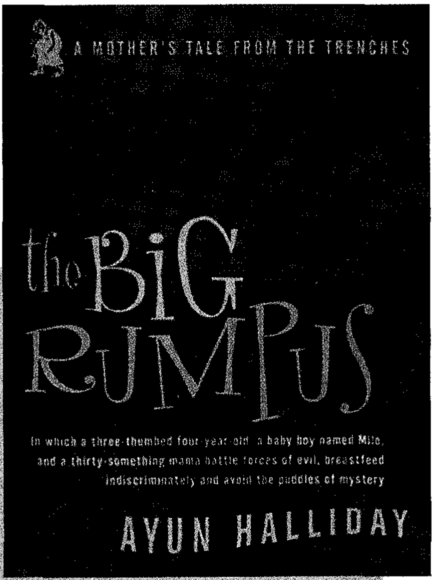
Hey, It's Franklin
It's Franklin's birthday, and everyone is invited. Join the celebration at the Scholastic Store to meet the famous turtle, hear a story, sign his birthday card, and get some goodies. • 4/20 from 3 to 5 P.M., Scholastic Store, 557 Broadway, near Spring St. (212-343-6166 or www.scholastic.com/sohostore); free.

Tales of the Nords
The Scandinavia House is transformed into a magical fairy-tale kingdom, and storytellers arrive to recount the mysteries of ancient Nordic folklore. This Saturday, storyteller Ron Sopyla reads "The Seven Fathers." Viking dress-up follows, along with Lego and Brio playtime. • 4/13 at 11:30 A.M., Scandinavia House, 58 Park Ave., near 37th St. (212-879-9779); free.

Wazzup
If submarine crew members want to sneak a peek at what's going on above the waves, they use a periscope. Build your own at the Sony Wonder Technology Lab and give your sight some height. • 4/13-14 from 2 to 5 P.M.; Sony Wonder Technology Lab, 550 Madison Ave., near 56th St. (212-833-4698 or www.sonywondertechlab.com); $10.

In Print

Parent This


A MOTHER'S TALE FROM THE TRENCHES
the BiG RUMPUS
In which a three-thumbed four-year-old, a baby boy named Milo, and a thirty-something mama battle forces of evil, breastfeed indiscriminately and avoid the puddles of mystery
AYUN HALLIDAY

Like most women coming up in the seventies and eighties, Ayun Halliday blithely thought she'd continue her career after her children were born. But by daughter India's first birthday, Halliday found herself in Glasgow with a wriggling, chattering distraction that placed her theatrical pursuits on indefinite hold. "I came back to New York in despair that this little daughter whom I loved so dearly was going to cut me out of all the fun stuff—painting the stage at two in the morning, arguing about aesthetics, and hanging out in unfriendly bars after poorly attended, poorly performed shows," she writes. Instead, she turned out an underground 'zine, *The East Village Inky*, and now her first book, **The Big Rumpus: A Mother's Tale From the Trenches** (Seal Press, $15.95), in which she writes frankly about the day-to-day insults and humiliations of mothering two toddlers in the city. Her irreverent, sarcastic, and occasionally scatological style (no accident, perhaps, that her husband, Greg Kotis, co-wrote *Urinetown*) will remind you of a phone conversation with your best friend. Through restaurant windows, she spies on "leather-clad couples enjoying seventeen-dollar plates of postcoital polenta." Breast feeding brings out her more restrained side: "Wipe that stupid sneer off your face, or I'll shove this Barbie umbrella up your ass," she thinks as strangers give her *the look*. In the final chapter, a love note to her pudgy baby boy Milo, Halliday becomes a big ol' mush pot: "I am drunk on your pulchritude." Think Mother's Day gift. S.A.

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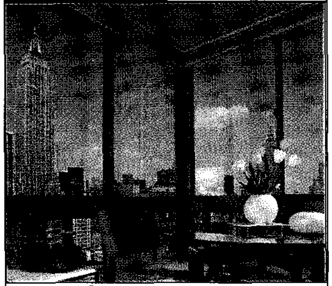

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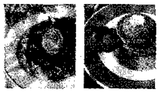

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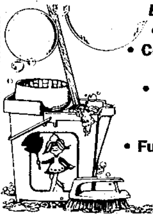

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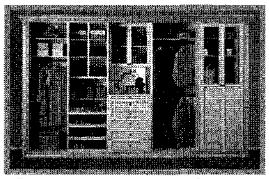

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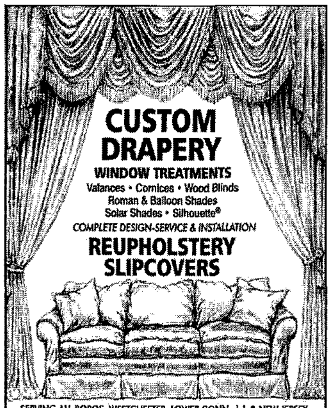

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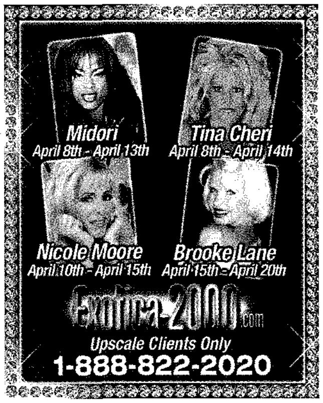

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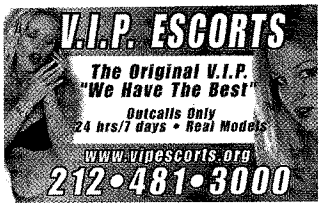

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Gay Professional Woman From LI—Seeks the love of her life...a woman with beauty, substance and passion/a woman with a creative edge. I am professional, attractive, fit, toned. Please love foreign films, dining out, the beach, B&B's and dancing. Please be between 35-45, from LI. Photo/note, please. 2201 ✉☎

Rene Zellweger Type—Blond, slender, 5'4", 39, active, Jewish, in medical field. Seeks well-rounded, charismatic, fit, witty, college grad, professional man, 37-45. Photo a must. 2161 ✉☎

Red Hair, Blue Eyes—Beautiful, elegant, compassionate, European-born professional woman, athletic, seeks independent, bright, life-enjoying, generous, financially secure, spiritually rich man, 48-59, with character, depth and humor, who's ready for a committed, passionate, romantic relationship. 2193 ✉☎

Affluent Young Businessman—36 years old, 5'11", 175 lbs and described as a "gorgeous man". I'm a muffin-brown-skinned biracial man with commercial-quality good looks, fine "Waspy" facial features, dark wavy hair, a perfect smile and dimples (yes, I have all my hair). I own my own business in the financial services industry and a luxury home on the North Shore of LI. I love to travel, since I don't have to work very hard anymore. I was married for a very short time before and, yes, I have one beautiful biracial daughter from that interracial union. I'm seeking a thin, very pretty woman of any race or religion, who is younger than myself. I have no problem if you're divorced or have children. That doesn't scare me like it does most guys, because I'm a man, not a guy. However, you must have the ability to foster a new relationship. If you are a first-timer, guess what - all the good ones are not taken! I love the city, and I'm even thinking of getting an apartment there, so it's okay if you live in the city. So drop me a line - but it absolutely must include a recent photo of yourself - and I will respond to you by phone, and after talking with you, I will then email you a photo of myself. 2143 ✉☎

Are You A Supreme Celtic or Nordic...—Princess? Maybe a kinder, gentler, younger (I recently turned 40) version of Katharine Hepburn or Cybill Shepard? I'm your male counterpart. 2229 ✉☎

Confident, Attractive And Vivacious—Woman - loves music, children and the sun. Seeks sincere, Jewish or Christian, kindhearted, family-loving, healthy male (50-65). Note/photo preferred. 2206 ✉ E-mail: alifeofmusic@cs.com

Attractive, Engaging, Professional—Woman, 53, warm, slim, sense of humor, loves travel, movies. Seeks intelligent, kind man for committed relationship. 2167 ✉☎

Seeking Playmate—For me and my adorable little girl, 7. Handsome, 40, Jewish, slim, gentle, cultured, fun, travel, East 70s, investor, widowed, seeks that one special partner who is beautiful inside/out. Photo? 2200 ✉☎

One-Of-A-Kind—31-year-old, sexy beauty seeks older white gentleman to cherish. Must be 40-60 years old, tall, athletic, good-looking and financially successful. No reply without photo. 2210 ✉☎

MD Male—Mid 30s, Jewish, athletic, humorous and more, seeks intelligent, attractive, athletic, accomplished white female. Note and photo. 2235 ✉☎

Voluptuous, Attractive Woman—5'3", long dark hair, hazel eyes, college-educated, 34, seeks male professional who likes travel, movies, looking for long-term relationship. Photo/note, please. 2211 ✉

Attractive, Petite—Brown-eyed brunette, 40, professional, who enjoys culture, sports and politics, seeks man who is positive, warm and caring. Short men should respond. Note/photo, please. 2164 ✉☎

Renaissance Woman—Gay white female, 48, Ivy-educated. Enjoys skiing, golf, books and ballet. Seeks same, 40 plus, for fun, talks, more? Note/photo. 2225 ✉☎

Educated Man, Low-Key—Slender, healthy, 60s, seeks very smart Jersey lady, 40s-50s, 5'7" plus, who's mentally and physically very strong, ample. 2198 ✉☎

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Pretty, Cute—50-year-old female, 5'4", 103 lbs, youthful-looking, seeks a slim, handsome, clean-cut looking man for a committed long-term relationship. Should have great sense of humor, honest, down-to-earth, sweet, with style. Photo. 2226 ✉☎

Sagittarius Seeks Soul Mate—I am a 60-year-old, tall, handsome, classy, white, quality male who enjoys a comfortable lifestyle and resides on LI - seeking a special, classy, slim, bright, beautiful lady with a great figure and heart, to share life's beauty. If you are wealthy or not, please contact me if you enjoy travel, animals, boating, fishing, upbeat creative people and great times. Dazzling days await if we finally find each other. Please send a note and photo. Thanks. 2197 ✉

Thoughtful And Outgoing—LI, divorced, white Italian-Catholic male seeks fun-loving, warm, attractive female, 50-60, for companionship and possible future. Share with me long walks, great talks, the beach, gourmet restaurants, dancing, outdoor life, romantic evenings, beautiful sunsets and all the simple and beautiful everyday treasures in life. Include photo and phone. 2139 ✉☎

Investment Business Owner—In my 30s, 5'10", 170 lbs, good-looking, fit, athletic, great sense of humor; share my time between homes in the city, Amagansett and Colorado, truly down-to-earth. Seeking a bright, fun and hopefully gorgeous woman in her 20s or 30s, who shares my passion for Manhattan and exotic travel. Note/photo/phone. 2171 ✉☎

And They Lived Happily Ever After—Fairy tales can come true... Prince, 40, handsome, charming (of course), 6'2", thick brown hair, hazel eyes, Jewish (not religious), accomplished, successful, upscale, Ivy-educated businessman, sweet, kind, caring, loyal, affectionate, with true heart of gold - seeks Princess, 35-45, who is sweet, smart and sexy, for a lifetime of hugs, kisses and laughter. Note/photo. nyer18@yahoo.com 2180 ✉☎

Asian Lady—Intelligent, sincere, attractive, caring and witty, 40s. Loves travel, theater, art, music. Seeking someone to share good/bad times. 2231 ✉☎

Continued on next page.

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European Lady—Attractive, blond, very sweet personality, professional, 44, traditional values, is seeking a gentleman with high moral values. 2156✉☎

Italian-Looking, But Jewish—48 years young banker, works hard and plays hard, enjoys travel, the beach and quiet romantic evenings with the right person. I am affectionate, passionate and romantic. Looking for a single professional female between 30-40, for fun, romance, relationship and more. Also, looking for someone interested in having children. Note/photo/phone. 2183✉☎

Gay Black NJ Female—52, professional, healthy, attractive and happy. Enjoy the outdoors, life and friends. Seek nonsmoking, healthy and single gay female for dating and long-term relationship. 2162✉☎

Handsome, Wealthy, Jewish—Athletic, professional guy in NYC and NJ, would love marriage and children soon. Prefer lady in medicine, law, teaching, business, etc., 37-47. Beautiful or average is fine. E-mail: sharpguy4u@aol.com 2185✉☎

LI Gemstone—Divorced Jewish female, nonsmoking, executive, 41, 5'8", pretty, slim, kindhearted, warm and caring, seeks loving and caring, LI, Jewish, nonsmoking dad, 40-51, for long-term relationship. longislander516@aol.com 2184✉☎

Successful, Jewish Gay Man—38, fun, outgoing, good body, seeking successful Jewish partner, 28-38, well-toned. 2212✉

Pretty Blond—Vivacious, great figure, sincere, down-to-earth, young 50s, looking for that special guy - tall, Manhattan business or professional, 58-68. 2186✉☎

Beautiful Latina MD—Fit, mid 40s, seeks professional, successful, evolved, fit NYC male. Spanish a plus. 2147✉☎

Selective Sports Agent—Jewish male, 39, tall, funny and caring, with many interests. You: 28-42, female, unpretentious, family-oriented. Ready to find best friend - mate. Photo. SJM39inNYC@aol.com 2214✉☎

Accomplished Professional—With kindness, 38, single, white, gentile, handsome, health-minded, (5'11", 175), one-woman man - seeks fit, intelligent, attractive, feminine lady counterpart; her interests include things artistic, social or cultural. Note/ photo - will exchange. 2237✉☎

Connecticut Charm—Outgoing, 35-year-old Fairfield County female seeks relationship with an emotionally secure man. Me: good-looking, easygoing, fun, athletic, well-educated and established. You should be between 32-42, with similar qualities. Photo/note. 2203✉☎ E-mail: firesign66us@yahoo.com

Affectionate, Artistic, Handsome—White male, 64, seeks woman, any age, for friendship, romance, love. Photo. 2169✉☎

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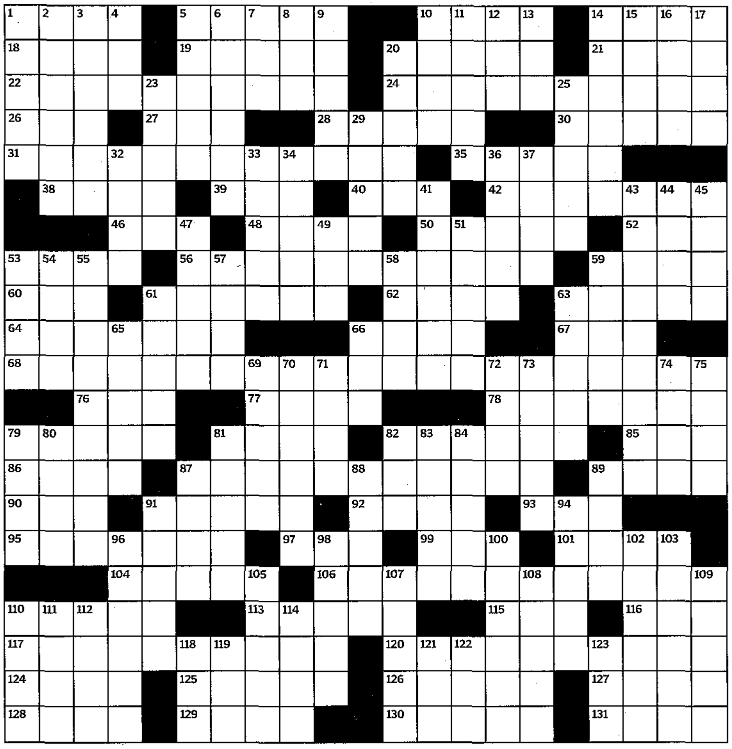


ACROSS

1 Frolic about
5 Hit hard
10 Tire mishap
14 Appealed, in court
18 "We'll tak —— o' kindness yet . . ."
19 Unspoken but implied
20 Partner of effect
21 Like a crazy hombre
22 Emmy winner for "Taxi"
24 Babies' mealtime seats
26 Mont Blanc, for one
27 Grasshopper's acquaintance
28 "—— Mio"
30 Follow as a result
31 Salon experts
35 Botanical bristles
38 Bring in the harvest
39 Aries
40 Above, to Keats
42 Nathan's co-star in "The Producers"
46 "Rose —— rose . . .": Stein
48 Versed in
50 Words in the "Starlight, Star Bright" chant
52 Hear here
53 In the twinkling —— eye
56 Fixed
59 Jazzman Brubeck
60 Boxing great
61 Becomes frayed
62 Pioneer automaker
63 Double this for a German spa
64 Hairy
66 Wised up about
67 TV alien of the '80s
68 "—— and in my lady's chamber"
76 "Star Wars" captain Solo
77 Hudson Bay Indian
78 In need of a drink, Biblical-style
79 A Barton or a Bow
81 Unconscious state
82 Brown photo tints
85 Canonized femme: abbr.
86 Kind of insurance
87 Church areas for the singers
89 Ham —— (overact)
90 Skill
91 Ski-lift site
92 Peel
93 Taken for a sucker
95 Not as nice
97 Gal of song
99 "King" Cole's first name
101 Springsteen, to fans (with "The")
104 Pawnees' neighbors
106 Star of "Veronica's Closet"
110 1980 Tony musical
113 "Papa Doc" Duvalier's land
115 The racing Unsers
116 Exist
117 Water-supply locations
120 Equitable treatments
124 News bit
125 Del of the '50s Phillies
126 Hawaiian patio
127 "Tin Cup" actress Russo
128 Negative replies
129 Started golfing
130 Make a dele
131 Ominous date for Caesar

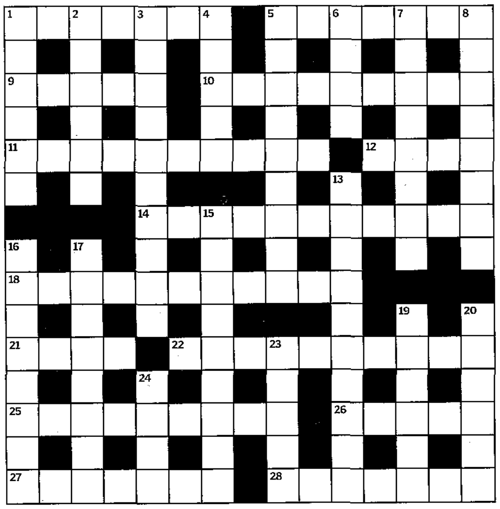
DOWN

1 Hindu prince
2 Optic
3 Wet-sandbox creation
4 Remitted in advance: abbr.
5 Spend sparingly
6 Sainted sufferer
7 Lts.' training center
8 Spasm
9 Traits of a culture
10 Flunk
11 Olympics sleds
12 Cigar dropping
13 Gumshoe
14 Sun orbiter
15 Margot's "Superman" role
16 Makeup shade
17 Potion portion
20 Selected
23 Hinged door fastenings
25 Moor
29 The Blarney, e.g.
32 Drops from the sky
33 Cum ——
34 Induce forward motion
36 Mideast potentates
37 Soviet news agency
41 Theatrical district
43 Proper way to dive
44 Place for an icicle
45 Small brownish songbird
47 Stradivarius competitor
49 Surgical arenas, for short
51 Lehar's "merry" lady
53 Waikiki's island
54 Turn a pancake
55 Ventilation passages, in mines
57 Declare
58 Frog's whereabouts
59 —— Lama
61 Colombian poncho
63 Tub rituals
65 Gawk
66 Dedicatory poem
69 Ice cream utensil
70 Fighting forces
71 At hand
72 Hammer's target
73 Hide away
74 Alphabet quartet
75 Ladder rung
79 Highlands societal group
80 Coin for Trevi
81 Routine task
82 RR terminal
83 Draws a salary
84 Skirt fold
87 Disney goldfish
88 Bowler's bad break
89 Pagan's worship
91 Shankar's strings
94 Put to shame
96 Tribal poles
98 Part of S.W.A.K.
100 Jeweled coronets
102 Allayed a craving
103 Placid
105 Bootblack's query
107 Biathlon gun
108 Borden spokesanimal
109 Opposite of 128-Across
110 —— go bragh
111 White House turndown
112 Understanding comment
114 Lacking moisture
118 Am. Legion member
119 Yearling's age
121 Longest Swiss river
122 All —— day's work
123 Press secretary Fleischer

The 'Guardian' Crossword Set by Fidelio

ACROSS

1 As is this church area, basically. (7)
5 Coward's work is behind Jersey product, perhaps. (7)
9 Ascendant has smallest state nurse. (5)
10 Several arrived around Beachy Head, making for another resort. (9)
11 Hot air from Florida at university when boy went to church. (10)
12 A sitophobic volume? (4)
14 Bride follower aligns, becoming a line indicator. (5,6)
18 Picture books? (11)
21 Knuckle punishment for being absorbed in thought? (4)
22 Blue pencil restraint. (10)
25 Swallow like hearty imbibers starting course to eat. (9)
26 Type of sugar on confection. (5)
27 Reportedly, fluter is for her. (7)
28 She invited me and we sat out. (3,4)



DOWN

1 Artist in restaurant drinks from this. (6)
2 Sycophant get vote by him. (3,3)
3 Language bound for the dumbstruck. (6,4)
4 Positive thinker will arrive about time. (5)
5 Old Samarkand held percussion instrument and got in a muddle afterwards. (9)
6 Pull but not softly by chance. (4)
7 American uncle, Q's partner, and Heather together for a tasting. (8)
8 Prelude to a quiet walk around the quarter. (8)
13 Evil prices may be paid by the insincere. (3,7)
15 Baker's Bramley production? (5-4)
16 Modified star craft was Ivan's rule. (8)
17 Quality of land. (8)
19 The right four inside do well. (6)
20 Betting on one obtained stopper. (6)
23 Life starter's second pool entry. (5)
24 A love of rainbow colour. (4)

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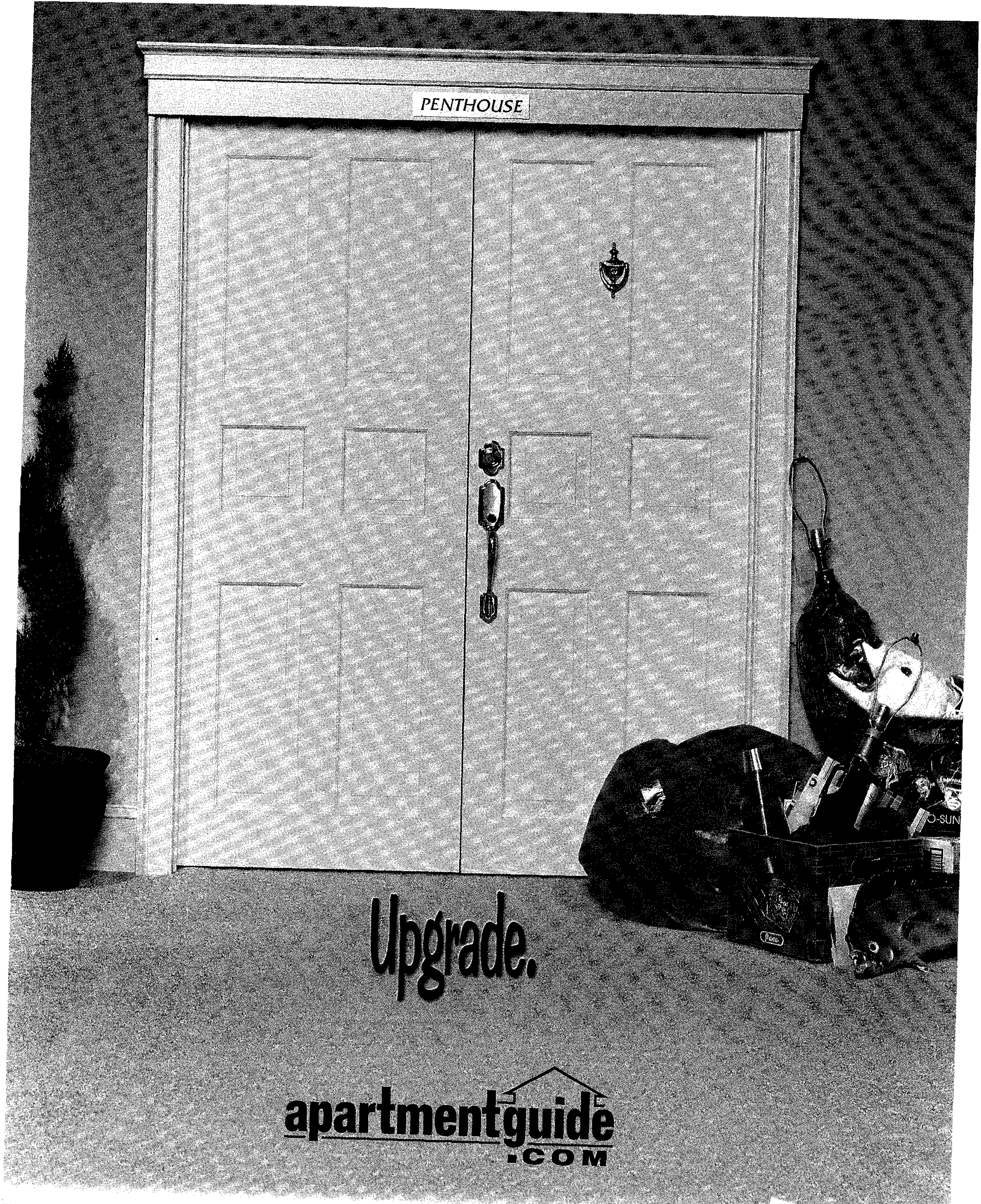
SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 73; FOR A PEEK AT THIS WEEK'S ANSWERS, VISIT NYMETRO.COM/NYM/PUZZLE.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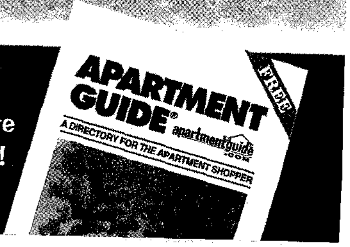
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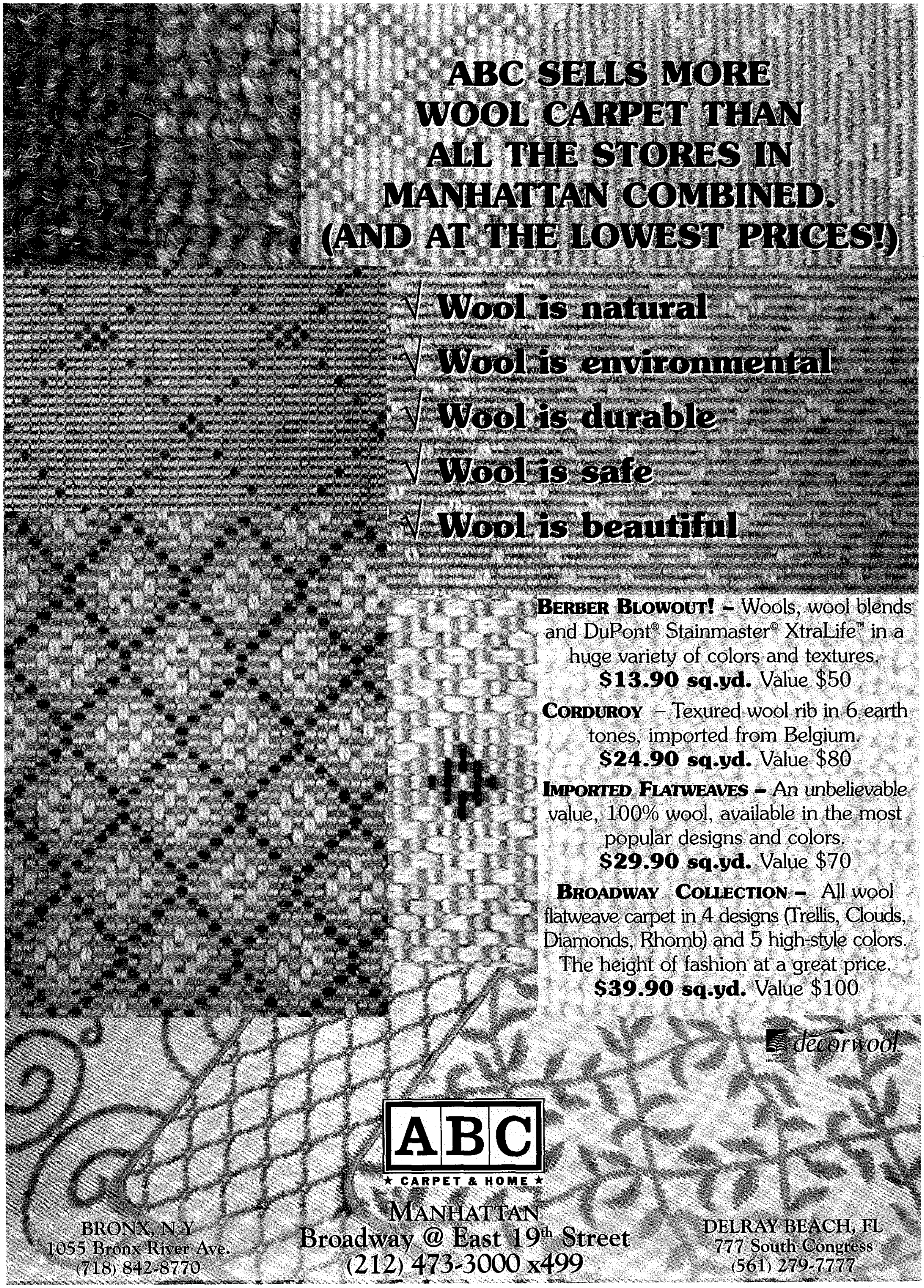

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